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THE PROSODY OF THE TELUGU AND SANSCRIT LANGUAGES EXPLAINED

By

C. P. BROWN

Chief editor

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Editor

BANGOREY

SRI VENKATESWARA UNIVERSITY

TIRUPATI (A. P)

1977

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Foreword

All literature is broadly divided into Prose and Verse: Prose, from the Latin *Prosa* or *Prorsa Oratio* means straight forward, direct, continuous speech, Verse, from the Latin *Versus*, a turning, means speech which returns upon itself repeating its arrangement so as to form a pattern Patterns to which the poets work from the structural aspect of verse or poetry Poetry in any language, either primitive or cultivated, exhibits different patterns based on rhythm, metre, foot, caesura, rhyme etc , and certain rules relating to them The study of the rules or patterns that enter into the formal structure of poetry is known as Prosody or Chhandas in Sanskrit Some knowledge of Prosody is necessary for the appreciation of a poet's skill and also for the full enjoyment of poetry.

Chhandas or Prosody ranked as one of the six sciences in Ancient India Begining with that of Pingaḷa of the Vedic times, there are many treatises on Prosody in Sanskrit. Works on Prosody are also written in other Indian languages with literary tradition

Prosody has come to be a neglected subject of study. In fact, the study of Prosody offers greater insights into the linguistic and aesthetic aspects of the language and also into certain universal features of language

In a multi-lingual country like India, Prosody of different languages can be studied with the descriptive and comparative approach Comparative study of Prosody is yet to develop as a subject of study or as a discipline A historical and comparative study of metres among the Indo-Aryan languages is still a desideratum Similarly, a comparative study of Prosody in Dravidian languages remains a virgin field The influence of Indo-Aryan metre on the

Dravidian and vice versa remains still unexplored That the study of Prosody has wider perspectives needs no further emphasis

C P Brown is perhaps the first scholar who visualised comparative Prosody as a worth while subject of study He had made a pioneering attempt in comparing the Sanskrit and Telugu Prosody in his work published in 1827 As this work has not been available for the scholars for over a century, studies of this nature could not be taken up by scholars

The C P Brown Research Project of Sri Venkateswara University has chosen to republish this work with the hope that it would inspire the modern scholars in the study and development of Comparative Prosody, particularly in relation to the Indian Languages

This publication is made possible with the financial assistance from the S V University and the State Archives, Hyderabad Our thanks in this regard are due to Professor K Satchidananda Murthy, Vice-Chancellor, S V University for his keen interest and encouragement in promotiong research in Telugu and to Sri S Venkataramayya, I A S , Director, State Archives, Hyderabad, for his co-operation in the publication activities of the C P Brown Research Project

Tirupati, G N REDDY
22-2-77

Historical Introduction

No apology is needed for reprinting a book of C P Brown. Very few of his books are available to us though most of them were printed in Madras

This short treatise on Telugu prosody by Brown is just enough to show that his study was both deep and wide. Although he devoted all his life, energy and money to the study of Telugu and virtually rescued from oblivion almost all the major as well as minor classics of Telugu literature, we paid little attention to his work It is distressing to realize how little we know about the features of the Telugu studies undertaken by the early Europeans The widely prevalent ignorance about the systematic and extensive studies pursued by Brown and the appalling lack of interest on the part of Telugu scholars and researchers need be dispelled

In South India, he was perhaps the first European to attempt a study of the prosodical system of a Dravidian language There is some evidence that in 1810s F. W. Ellis, then a senior member of the Madras Civil Serviee, did some work in this field But unhappily the manuscript was lost In a London Library, R E Asher, a Tamil scholar, seems to have recently located the rough manuscript notes on Tamil prosodical system written by Ellis [1]

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(1) 1969 April· Kuala Lumpur "Proceedings of the First International Conference Seminar of Tamil Studies", Volume 2, P 516 R E Asher's essay on "Notes on F W Ellis and an unpublished fragment of his commentary on Tirukkural" To be more accurate, C J Beschi (1680-1747) was the first European scholar, who, in his "A grammar of the High Dialect of the Tamil language termed Shen-Tamil" (originally written in Latin), added a lenghty chapter, "An Introduction to Tamil Poetry", wherein he explained the outlines of Tamil Prosody, atleast in a rudimentary form Babington translated this into English which was printed at the College Press, Madras in 1822 (See the 1974 reprint by the Saraswati Mahal Library, Thanjavur)

This treatise was the first work by Brown printed in 1827, when he was just twenty nine For a foreigner to attempt a full length book on such a dry, technical and intricate subject was something unique Why did he do that? What was his success? In the answers to these questions lies the secret of his fruitful and scientific study

Till 1817, when he first landed at Madras and joined the Fort St George College, he had not even heard the name of the Telugu language Even after studying the language for about three years, till 1824 he had practically no idea of its literature It was only then he commenced his study with the simple verses of Vemana and quickly proceeded to more difficult literary classics Within just a matter of less than two years he completed this monograph on Telugu prosody which remains even to this day unsurpassed for its clarity, thoroughness and range

In 1824 when he applied himself to the study of the verses of Vemana, no Telugu poem or Kavyam was available in print They were all preserved on palm leaves The script was illegible and faulty Therefore to study any poem, Brown had first to make a clear copy on paper, numbering the verses In each line, nay, in each word, he encountered baffling errors and puzzling variations This was the predicament he faced Brown described the state of Telugu manuscripts thus

> "Of the state of the manuscripts, it is not easy to give a correct idea Errors of the grossest nature in orthography, metre and rhyme deface every line , and erroneous words are substituted to elicit a sense that the transcribers thought proper to prefer Thus they have eluded many of the difficulties in thought or expression , and the corruption is indescribable in verse. "[2]

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(2) 1824 November 23 Madras. Government Oriental Manuscripts Library, Ms No D 1774 "Verses of Vemana" Preface to Vemana by C P Brown (see also "Verses of Vemana—", C P Brown, Hyderabad, 1969 P IV)

"My learned assistants adjusted them by guess as they went along; but having read of the processes used by Lambinus, Erasnus, Heinsius, Casanbon, Kennicott, and other restorers of learning, I followed their example so as to elicit an authentic text. .. . (they) were not aware of the methods whereby the learned in Italy and Germany had elicited a pure Greek text out of defective manuscripts, just as a judge frames a decree out of conflicting evidence"[3]

He had thus to solve all these textual problems to make an authentic version of each verse in general and of the entire work in particular It was precisely here he sought the aid of prosody Prosody was never an end in itself for him It was a tool As he proceeded, he had to forge his own tools He felt it necessary to acquire a knowledge of prosody of Telugu and Sanscrit to arrive at the true and correct readings in poetry

In the chapter 'On Prosody' in his second edition of Telugu Grammar he said

"In other languages we may safely neglect prosody but in Telugu almost everything is taught in verse, indeed grammars, vocabularies, school books, rules of arithmetic and mensuration, all are in rhyme . . I acknowledge that I was reluctant to study the art (of prosody) and was prepared to do so only because I was shown its utility in understanding the proper stops"[4]

It was in this background that C P Brown chose to study Telugu prosody in the year 1824, almost simultaneously with his study of verses of Vemana Hardly a year elapsed before he gained sufficient mastery of the subject In

(3) 1872 London "Literary life of Charles Philip Brown (not printed for publication)" P 10

(4) 1857 Madras C P Brown "A Grammar of the Telugu Language". Pp 294 293

December 1825, he submitted his monograph on Telugu prosody to the College Board with a request to print it at the College Press Submitting his manuscript on 13th December 1825, Brown addressed the following letter

> "I have the honour of forwarding for the approbation of the members of the College Board, a work on Telugu prosody which I originally compiled two years ago, and have cautiously revised with the assistance of Bramins well versed in the science, the difficulty of which is acknowledged by all who have studied it I hope I have made it as clear as its nature admits
>
> "I would solicit the Board to obtain permission from Government that it may be printed at the College Press For my own labour I would ask no remuneration, except it be a grant of fifty bound copies of the work when printed "[5]

On behalf of the College Board, A D Campbell, a senior member of the Board and a noted Telugu scholar, who by then had already published a Telugu Grammar and Dictionary examined the manuscript thoroughly He was all praise for Brown's study On 16th March 1826, he submitted an elaborate report to the chief secretary, favourably recommending the manuscript for printing While doing so, he had also pointed out that Brown should correct a few minor errors and make some marginal revisions before the manuscript goes to press Here are the excerpts from Campbell's report addressed to the chief secretary

> " The works on this language which have hitherto been printed at the College, consist of a grammar and Dictionary, and some tales and dialogues, all in prose, and calculated to explain chiefly the common tongue, which is the most useful

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(5) 1826 March 28 Madras Tamilnadu Archives Public consultation No 11 and 12 (A true copy of Brown's letter dated 1825 Dec 13, duly signed by A D Campbell is found in this consultation file)

Mr Campbell's grammar indeed treats of the elements of the higher dialect, but as all the works in that dialect are in verse, and many of the forms used in it do not occur in the common tongue, little knowledge of it has been acquired at the College

"Any work on Teloogoo Prosody however, would no doubt be useful, as opening a door to the native literature in this language, which is all written in the higher dialect, and invariably in verse , and the Board are of opinion that the work submitted by Mr Brown evinces much research into the native treatises, and a knowledge of the subject on which he writes which has seldom been acquired by any European

"The author however, has not escaped falling into a few mistakes, but these proceed more from inadvertence, than from any ignorance of his subject He has wisely taken the native books as the ground work of his treatise , and, in discussing the subject, has in many respects followed the plan adopted by Mr Colebrooke in his essay on Sanscrit and Pracrit prosody published in the Asiatic Researches . ..

"There are several other such mistakes in the remainder of the work, but the Board have stated enough to shew that they are not essential , and that, in the course of a final correction for the Press, they may easily be amended The author will then also be able to enter all the examples some of which are, omitted : and the whole might be accompanied by translations

"Mr Brown, in laying his little work before the College, confines his request for remuneration to a grant of fifty bound copies of it, should the Government deem it proper to print it That it will be of use to the institution cannot be doubted , and the Board would recommend that, after it has been finally revised, 150 copies be printed at the College, and that of

> these, 50 be presented to the author The Honorable the Governor in Council cannot, however, fail to notice the honorable and useful purpose to which Mr. Brown, after quitting the College, has turned his knowledge of the Teloogoo language, which he seems to have greatly improved, so as to examine many of the best native authors in the higher dialect, and to open new sources of information in this language." [6]

The chief secretary then placed the report before the Governor in Council who ordered C P Brown's treatise to be printed at the College Press, and the decision was communicated to the secretary, College Board in his letter dated 28th March 1826

> "The work on Teloogoo prosody offered for publication by Mr C P Brown is considered by the Hon'ble the Governor in Council to be highly creditable to that gentleman's talents and industry I am directed to . (state) that 150 copies of it may be printed at the College Press, 50 of them be presented to the author, 20 to be sent to this office for transmission to the Court of Directors and the remainder to the Board for the use of the students and natives at the College

> " Errors pointed out by your Board together with such others as may be found to exist will of course be corrected by the author, in communication with the Head Native Masters on the College establishment before the work is sent to the press " [7]

With this work, Brown evidently hit the headlines Somewhere in April or May 1826 he must have corrected the minor or major mistakes that had inadvertently crept into the

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(6) Ibid (A detailed note submitted by Campbell dated 16th March 1826 expressing satisfaction on Brown's monograph Only extracts are given here)

(7) Ibid Order note of the chief secretary dated 28th March, 1826

manuscript copy and made the marginal revisions here and there and also appended the English 'Poetical' translations to the illustrative verses quoted in the text It was only thereafter, the printing must have commenced We have enough proof to show that the printed copy did not come out of the press even by July 1827 May be, it was released sometime in August or September 1827

This, in brief, is the story behind the publication of C P Brown's treatise on Telugu prosody, as gleaned from the old files preserved in the labyrinthine Tamilnadu Archives at Madras.

II

There is an interesting 'side-story' worth mention When the printing of Brown's prosody was in progress at the College Press, he had submitted another work, the verses of Vemana with English translation which was also favourably considered. Recommending this work of C P Brown for printing, the secretary for the College Board, in his letter to the chief secretary, dated 23rd July 1827, suggested a reward of 1,000 pagodas (Rs 3,500) to Brown for his 'labours' and 'laudable exertions' put in in these works

> "I have the honour, by desire of the Board for the College of Fort St. George and for Public Instruction, to acknowledge the receipt of ..their sentiments on Mr. Brown's edition and English translation of the Vemana shattacam
>
> "Mr. Brown's edition of the Vemana shattacam and his English version of the same, although not quite free from errors, the Board beg to recommend to the favourable notice of the Honorable the Governor in Council It is the second work which that gentleman has submitted for the patronage of Government The former one, his treatise on Telugu Prosody, will shortly leave the press ; and should the Honorable the Governor in Council be pleased to countenance

> the labours and abilities of Mr Brown in this instance, by authorizing the printing and publishing of the English version, when corrected, at the College Press, the Board respectfully submit that the sum of one thousand Pagodas may be presented to Mr Brown as a remuneration as an acknowledgement of his laudable exertions "[8]

On 7th August 1827, the chief secretary wrote to the College Board informing the decision of the Governor in Council recommending the Court of Directors, London, to authorize the payment of 1,000 pagodas to Brown Here are the relevant extracts from the letter

> "I am directed to acknowledge the receipt of your secretary's letter of the 23rd ultimo and to state that the Honorable the Governor in Council will recommend the Hon'ble Court of Directors to authorise the payment of 1,000 pagodas to Mr Brown as a remuneration for the original of the treatise on prosody and for the copyright of the translation and as an acknowledgement of Mr Brown's exertions
>
> "The Governor in Council is of opinion that such talents as Mr Brown's might be more advantageously employed in placing European works of science and literature within the reach of the natives "[9]

For some mysterious reasons, Brown did not receive the reward of one thousand pagodas Having waited in vain for about 3 years, he submitted the following memorandum to the secretary, public department in 1830:

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(8) 1827 August 4 Madras Tamilnadu Archives Public Consultation No 18 and 19 (660?) Secretary to the College Board submitted a combined note on Brown's proposal for the improvement of the College Library and on his two works under print Only excerpts are given here

(9) 1827 August 7 Madras Tamilnadu Archives Public Consulation No 19 (661?)

"I have the honour to request your submission of the following circumstance to the Honourable the Governor in Council

"In May, 1827 Governor was pleased to sanction a reward of one thousand pagodas, as a compensation to me for the labour and expense attendant upon two works of mine then printing, and since published at the College Press

"For some reason with which I am unacquainted, the matter was however referred Home for the approval of the Court of Directors , and from that period to the present I have remained without any further communication on the subject and consequently still I am (putting the value of my labour out of the calculation) a sufferer to the extent of what I actually disbursed from my private means, in the collection of materials and the payment of transcribers

"For any information as to the realization of the reward which I have so long expected, I should feel most grateful "[10]

Even after this, nothing happened and no remuneration was granted to him Yet he neither developed any bitterness nor his spirits dwindled All through his life he was writing books on varied themes and publishing them from his own private means About this incident he commented in one of his autobiographical notes

"The Indian Government patronizes learning, and those who have published useful books have generally been liberally rewarded My earliest publications were recommended by the College to this patronage. But,

(10) 1830 March 9 Madras Tamilnadu Archives Public Consultation No 29 and 30 (Brown submitted another work-Telugu Dictionary-third in succession, for publication to the College Board, which, for reasons not known, was supressed by the Members Brown, in this memorandum narrated also about the delay in releasing the amount of reward

> Sir Thomas Munro has then died , and I was refused any reward , from that time to the close of my labours, no remuneration was granted me for any work It may be said that the appointments conferred on me were equivalent to rewards But similar appointments were bestowed on others who never did anything extraordinary "[11]

III

Brown's study of prosody did not stop with this He had a continuing interest in it and produced three more treatises In 1837, when he was at London on furlough, he wrote a short essay on Sanscrit prosody at the request of Professor Rosen and it was printed in the Asiatic Journal [12] The same came out as a pamphlet also [13] He again rewrote this in 1869 and published it at London at the suggestion of Goldstucker [14]

Even with regard to Telugu prosody, Brown's understanding, with the passage of time, was growing and getting crystallised He revised the original monograph compressing it into a short chapter in his Telugu Grammar.[15] This was re-revised in his second edition of the Grammar [16] All this shows that his interest in the subject was always perpetual We have evidence that in February 1842 he happened

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(11) 1854 Minnesota (U S) Ames Library C P Brown's handwritten copy of autobiography "Narrative of the Literary Life of Charles Philip Brown, late of the Madras Civil Service "

(12) 1837 May-August London Asiatic Journal C P Brown's serial essay "A Familiar Analysis of Sanscrit prosody", pp 153-166 241-246

(13) 1837 London C P Brown "Familiar Analysis of Sanscrit prosody (extracted from the Asiatic Journal)"

(14) 1869. London C P Brown "Sanscrit prosody and Numerical Symbols Explained"

(15) 1840• Madras. C P Brown "A Grammar of the Telugu Language." pp 224-245

(16) 1857 Madras and London "A Grammar of the Telugu Language", (second edition). Pp 293-326

to peruse Kannada prosody by Nagavarma [17] and attempted a comparative study with Telugu prosody

In the Oriental Mss Library, Madras, the manuscript No D 1260 contains "An analysis of Telugu Prosody," the original rough draft by Brown and also his "Refuge of poets," an English translation of Bheemana's Kavijanasrayam, a basic work on Telugu prosody, and also some notes on Appakavi On a careful perusal of the manuscript, one is sure to stumble over some additional insights into Brown's thought process For example, here we come across with atleast a dozen variations to the several 'memorial lines' given in the printed edition At one place, Brown noted as follows "The following memorial verses I composed two in April and the rest in August 1825" Interestingly enough, we also find here the following Telugu verse, the authorship of which is not known We may have to attribute it to Brown till the contrary is proved

"కందమందు మొదటి కాలు తక్కువ యుందు
నాటవెలది యందు నరయ సీస
ములకు రెండవదియు వెలతియై దనరారు
నితరములకు నాల్గు నేకపమమూ"

IV

Having limited my scope to dig out the 'historical' background, I have, in this introduction, scrupulously avoided any theoretical discussion We are now in an age which is noted for its predominance of prose over poetry. Poetry, all the world over, is losing much of its relevance Many contemporary poets in Telugu have already discarded, to a large extent, the traditional scanning modes of Indra, Chandra and Surya feet, and adopted new forms of 'Maatra Chandassu'— quantitative measures Even these are being given up and

(17) 1825-1842 Madras Government Oriental Manuscripts Library Ms No 1260 C P Brown's handwritten notes on "An Analysis of Telugu Prosody," and "The Refuge of poets" (a translation of Bheemana's Kavijanasrayam')

modern poets are taking to vers libre forms Yet, even at the post-graduate level, the subject is being taught on the outmoded and traditional methods with no modern relevance

I sincerely hope that the present reprint will kindle some new approaches to the study Brown had not only adequately handled the subject but also competently dealt with several intricate aspects Being a foreigner, his analysis was fresh and had all the originality His approach was descriptive and at the same time comparative also Although, as Campbell had mentioned in his report, Brown had " wisely taken the native books as the ground work and followed the plan adopted by Colebrooke", he had, in his analysis clearly and boldly made departures and offered many new explanations At certain places, he had even foreseen, atleast in germ, several modern interpretations To cite one example, in his explanation of Matta-Cokila, Brown had clearly perceived a system of scansion in terms of Maatra Chandassu,[18] a more innovative and improved division which is strikingly rational and quite in tune with modern times Likewise, any serious reader is sure to notice more such explanations offered by Brown which were radically different from the native approach

About the present reprint, I have one more point to add The 1827 edition was for a long time considered a rare book Even as long ago as 1885, this was considered so Immediately on C P Brown's death, R M Macdonald, a noted Telugu scholar of his times, had this to say

> "In 1827 he (Brown) published his 'Prosody of the Telugu and Sanscrit languages,' no copies of which have been procurable for many years "[19]

(18) 1977 Hyderabad I owe this point to Dr Chekuri Rama Rao, Reader, Department of Linguistics, Osmania University, Hyderabad, whom I made to study Brown's Telugu prosody to offer this explanation to me

(19) 1885 January 3 London "The Athenaeum" (R M Macdonald's long obituary note on C P Brown)

Even Kittel in his "Nagavarma's Kannada prosody"[20] referred only the 1857 edition of Telugu grammar by C P Brown where there was a chapter on prosody That means Brown's original (1827) treatise might not have been available to him It was thus for a long time considered as a rare book I feel I am very fortunate in securing the 1827 edition from an old bookshop at Madras and I since located a copy of it at the National Library, Calcutta, although its printed catalogue does not show this The Connemara Library at Madras shows this in its catalogue, but it is not found in the library

C P Brown Research Project at the Sri Venkateswara University feels proud to reprint this rare work of Brown The original orthography and spelling, although out dated, are retained in the reprint for historical reasons At one place, the press, in reprinting this, admitted its inability to use the Persian types, and that is why two Persian words are left out leaving blank spaces at two places in page 71 The arrangement of the text is neither disturbed nor meddled with except at a few places, for example, see the footnote in page 3 Some portions in the notes are separated and taken to appendix 2 in order to make the text less cumbersome

My friends Dr G Nageswara Rao, Reader in English, S V University, Sri Vedam Venkataraman, Lecturer, V R College, Nellore, and Sri Kalahasti Ramanatham, retired Lecturer, were kind enough to go through the typed script of my introduction and suggest some improvements V Chenchaiah, a research scholar in the Department of Telugu who is currently working on "C P Brown's Dictionaries" has prepared the index, which has been carefully revised and enlarged My thanks are due to them Opportunity has also been taken to add 'Biographical notes on the Orientalists' about whom Brown had referred in his text.

(20) 1875 Mangalore Rev F Kittel "Nagavarma's Canarese Prosody"

Lastly, I owe my existence in the project to two successive Vice-Chancellors to Dr D Jagannadha Reddy who was responsible for the creation of a research cell on C P Brown, and to Prof K Satchidananda Murthy who succeeded him and who is known for his great erudition and deep love of Oriental learning without whose interest in and liberal attitude towards the project, these publications would not have seen the light of the day I am indebted in more ways than one, to Prof G N Reddy, director of the project and the chief editor of the publication series on Brown

10-2-77, BANGOREY
Tirupati

TITLE PAGE OF 1827 EDITION

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THE

PROSODY

OF THE

TELUGU AND SANSCRIT LANGUAGES EXPLAINED.

By CHARLES PHILIP BROWN,
OF THE MADRAS CIVIL SERVICE.

MADRAS:
PRINTED AT THE COLLEGE PRESS,
1827.

DEDICATION

TO

A. D CAMPBELL, Esq

OF THE MADRAS CIVIL SERVICE,

WHO FIRST RENDERED THE TELUGU LITERATURE

ACCESSIBLE TO THE ENGLISH READER,

THE PRESENT WORK

IS VERY RESPECTFULLY INSCRIBED

— C P BROWN

Preface

Next to the acquirement of a language and the excitement of a taste for its compositions, the wish must follow to peruse these in the perfect state in which they issued from the hands of the author, to admire the fertility of his genius as displayed in its original purity, and to ascertain the real beauty of his invention by a complete knowledge of the meaning conveyed in his writings Such were the objects which led to the study of Greek and Latin prosody, and to these we are indebted for the works of Homer and Virgil in their present condition, originally corrected by this process, and handed down to us in this state by the art of printing

The Telugu language is perhaps no less conspicuous among those spoken in India, for the extent, antiquity, and critical refinement of its literature, than were either of the languages of Greece or Rome Every department of learning appears to have been cultivated in this tongue with zeal and success, it contains not only a long series of original compositions, but the Maha Bharata, the Bhagavata, and most of the principal Sanscrit poems have been translated by Telugu poets in remote times into their own language To these also are added numerous versions of the lesser productions

The grammar of the language has been cultivated with peculiar care, and extraordinary attention has been paid to prosody The treatises regarding this are extremely numerous, but involved in a pedantic obscurity which has much increased the difficulty of a subject in itself not easy The natural result has been, that the study has fallen into disuse, and while the Sanscrit system, on which it is founded, is still known, in a certain degree, to all Telugus who pretend to any learning, few have had the resolution to master the greater difficulties of the prosody of their native language

It is not however, the less necessary that this subject should meet with its share of attention Not only is all Telugu literature, both original and translated, in verse, but the rules of arithmetic, mensuration, rhetoric, and grammar, not to mention other branches of learning and art, have also been framed in metre

These have been handed down to the present day by a succession of transcribers ignorant of poetry, and in most instances of the signification intended by the author, and the manuscripts have accordingly fallen into a state of great dilapidation

Such has been particularly the case with those most in request and in works for this reason most frequently transcribed, so that when, in other manuscripts, a comparison of three or four copies, with the aid of prosody, has usually proved the true reading, the author of the present tract has sometimes found in the Maha Bharata and Bhagavata six and seven variations in one passage, nay, in one word (See Appendix 4)

Nor is Telugu prosody so very intricate a subject when properly explained, in principle, indeed, it will be found to be much more simple and easy than the Greek and Latin systems In the Telugu, for example, as well as in the Sanscrit, which is so closely united with it, all vowels are known to be short that are not long by nature, as au, ai, &c , or by *position*, that is, by preceding two consonants, in the Latin and Greek prosodies, however, numerous ulterior rules are necessary regarding the *quantity* of compound and derivative words, some terminations in *e, a, o, is, as, us*, are long while others are always short Even after mastering these intricacies it requires considerable practice to understand every variation produced by what is named poetical authority thus we find *pater* is short in the first syllable, while *mater* is long, *legit*, *venit*, and *vidit* in the present tense have the first syllable short, but in the preterite it is lengthened, without any difference to the sight

From all such intricacies the Sanscrit and Telugu system is free, the quantity is at once clear to the eye, while experience has in fact shewn that as it has been attempted to explain it in the following work, the application of one hour a day for a week or fortnight is sufficient for a learner to understand all the chief rules[1] on the subject, and the same period will afterwards perhaps be requisite, to enable him, to master the more intricate portions

With regard to this volume it is only necessary to mention, that it was originally composed at the kind suggestion of Richard Clarke, Esq , at the time when he retired from the College Board, on his return to England, and being submitted to the judgment of the Members of that Board, was recommended by them in the most liberal manner to Government, who were pleased to sanction its being printed at the College press

Thus encouraged, the author was induced to extend the work he had originally contemplated, to the consideration also of Sanscrit prosody, and although this has necessarily increased the labour and difficulty attending its completion, he trusts it will be found to add to the interest and utility of the volume

It was also deemed necessary by the College Board that translations should be appended to the verses quoted as examples from the Telugu poets, and such have accordingly been added, it is well known, however, that a literal translation into English of any language so widely different from it as the Telugu, would convey but a poor idea of the beauty of the sentence, and approximate but in a very distant degree

1 That is, rules 1, 2, 12-23, 48-64, 88-93, and then 120-134 on Rhyme One rule is often explained in several paragraphs The notes are in general intended for the advanced student, and the learner should for the present pass them over, particularly such as occur in the first twenty pages (Note In this reprint, to avoid confusion, the notes are merged in the main text -ed)

to the spirit of the original The author has therefore thought it best to take advantage of the license given by verse to approach as far as his limited poetical powers allowed him, to the style of the quotations, and most of these will accordingly be found in English metre He does not profess however to be a poet, and he accordingly craves the indulgence of his readers for his attempts in poetry

Some apology also may be considered requisite for the Telugu verses which are given as examples of the rules of prosody In behalf of these, the author is willing to believe that their utility may counterbalance what is wanting to them in elegance, and he has only to regret the necessity which caused the greater number of them to be the productions of his own pen, his endeavours to induce natives versed in this branch of study to compose easy and intelligible rules for the purpose, having very generally been unsuccessful

The quotations already alluded to have been selected from the easiest and most popular writings in the language, which have presented themselves in the course of the author's reading In this point he has not been able to avail himself of any aid from the native authors who have written regarding Telugu prosody These have usually neglected the citations they might have made from the standard poets, while they substituted examples of their own composition, which possess little merit beyond that of singular difficulty, the involution of two different meanings, or their containing eulogies equally absurd, of some favourite god, their patron, or the composers themselves

The numerical references to the works from which these selections have been made, have regard to the editions of the poets prepared under the eye of the present writer, in which, beyond the numbers of chapters and pages, which form the only distinctions hitherto known to the natives, each stanza has been numbered, and can be at once referred to The great bulk of some leading compositions renders these facilities particularly desirable, and such a plan is therefore recom-

mended to those who may be inclined to give their leisure hours to reading any language, the literature of which is preserved in palm-leaf manuscripts[2] They will find their progress in perusal much facilitated by it, and the poems being transcribed upon paper, afterwards bound in convenient volumes, a reference to any particular passage will at once become easy Palm-leaf manuscripts, on the other hand, besides the impossibility of correcting an error, and other inconveniencies, possess no facility whatever for reference

In the present volume also, a small approximation has been attempted towards an improvement in Telugu printing, which the author has long had in view Printing in this language has hitherto been in the same state which was originally the case in Europe, we find that after the discovery of this invaluable art 'it was endeavoured to render printed books as like as possible to manuscripts, it was imagined that this invention could only be approved in proportion as it imitated them, it being not as yet perceived that it could far excel the art of writing '[3]

Such is the state of Telugu printing also at the present day, it has been endeavoured to assimilate it as much as possible to the native manuscripts, neither the words nor sentences being divided and the inconveniencies they presented to the student will at once be comprehended, if we attempt to read any passage of English verse written without separating the words or lines from each other

The author has long been convinced that such impediments may be easily removed, and, as far as regards a division of words, of lines, and sentences, it has been carried

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2 As a means of finding places required in manuscripts none of which correspond in the paging, I first have a copy prepared on paper, numbered throughout, and then cause all the leaves of the various manuscripts to be marked with the number of the asvasa, or section, and that of the first verse occurring in it This arrangement renders comparison very easy, and is less obvious than, after explanation, it may seem to be

3 Beckford, History of Inventions

into effect in the present work[4] He however, is inclined to hope that this improvement is but entering the threshold of the subject in question He believes that every distinction introduced into English is also admissible in Telugu printing, and he trusts that the day is not distant when capital letters, all the stops elisions, and so forth, may be equally made use of in both languages Even among us these were introduced only in modern days, and while all Telugus are very naturally averse in the first instance to such innovations, I have found that they soon understand these improvements and acknowledge their utility Indeed, from conversation with Ravipati Gurumurty Sastry, the Head Master of Telugu in the College at Madras, it appears that this accomplished scholar has already taken the first step, in preparing some Telugu poems for his own use, wherein each word is distinguished, he perfectly concurs also in the practicability and utility of adopting the other improvements abovementioned Having introduced the name of this learned man, the author gladly takes the opportunity it affords of acknowledging the exactitude, so rarely found among natives, with which he has voluntarily superintended the printing of the present work, and the zeal with which he has made himself almost responsible for the accuracy of every rule, although the principle upon which the work proceeds, has rendered it requisite to depart in some points from the suggestions communicated by him

The chief object of the following pages being to convey to the Telugu student, a clearer idea of the principles and the utility of the prosody of this language, than the works written by native criticks appear to afford, this system has taken the precedence of the Sanscrit in the arrangement which has been chosen, and when the student has advanced so far in the latter language as to require the whole of the rules given in the present work, he may find additional

4 Particularly in the extracts from the Bharata, &c which are placed in the appendix, in other places the words are not always divided, on account of the necessity of using prosodial distinctions

information in Mr Colebrooke's Essay[5] on the subject (as accurate and learned as that writer's works always are), and also in Mr Yates' Sanscrit Grammar I should also remark, that the rarity of these works in the South of India, has been a principal reason for the consideration of the Sanscrit system here I may at the same time be excused in adding, that these authors, having explained the subject in the mode pursued by the native writers, have ultimately left it in a considerable state of obscurity[6]

It may not be quite irrelevant or devoid of utility, to conclude this preface by a brief detail of the various works in Telugu literature which are worthy of the student's attention, in the order in which it appears to the author that they may with benefit be perused

The language in which many of these are written is indeed different from the spoken dialect, but not in general more so than the language of Shakespeare or Milton differs from the English of the present day Some poetical expressions have become obsolete, and some Sanscrit words in the Telugu, as Saxon in the English, may have fallen into disuse, but still the old established authors of reputation in each language form the standards to which the poet and the grammarian, the native and the foreigner must ultimately have recourse in solving every doubt regarding exactitude and purity of style

As it is primarily necessary that the learner should acquire some knowledge of the more common expressions of the present day, he is recommended to commence his studies with the works of Vemana, which although not perhaps classically elegant, will be found well adapted for the object Next to these should succeed the popular tale of Nala Raza and parts of Runga Natha's translation of the

5 In the tenth volume of the Asiatic Researches

6 The tables of metres at the end of the present volume are arranged in a new mode, which I hope will be found useful

Ramayana,[7] some chapters of the Maha Bharata,[8] and the Bhagavata, particularly the eighth and tenth books[9] The puranas in general, and these works in particular, embrace the easiest part of the literature of the language In that which immediately follows, are poems more highly ornamented and intricate in the style, (Alancara cavya) such as the Tara Sasanciyam, the Subhadra Parinayam, the Manu Charitra, the Das'avatara Charitra, the Hamsa Vims'ati, and many more, beyond which are placed works some parts of which are difficult to the most accomplished native scholars, such as the Raghava Pandaviyam, the translation of the Naishadham,[10] the Vishnu Chittiyam, and finally the Vasu Charitra, which is unanimously considered the most elaborate work in the language

These are only mentioned here to point out the great extent of the Telugu literature The student will find part of the class first mentioned sufficient to give him a greater command of the spoken dialect than many natives possess at the present day This class consists of a series of tales narrated with as much brevity as is consistent with elegance, the object being to convey information either of a mythological or religious nature, and the chief actors being either gods, heroes, or sages. Thus Ovid's Metamorphoses, the writings of Hesiod, and the other Greek Theogonies are precisely puranas

In the second grade above mentioned are poems each of which contains a single tale, but highly ornamented, embellished

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7 This is written in the Dwipada metre, as is also that version of the tale of Nala, to which I allude, and though in an elegant style, these are easier than Vemana, part of that author however, should be read first, as treating of more ordinary subjects

8 Of this poem the first three books translated by Nannaya Bhatt and Erra Pragada, are more difficult than the remainder, written by Ticcana Somayaji The student should therefore, commence in the fourth or fifth books, denominated the Virata Parva and Udyoga Parva

9 Passing over all passages regarding faith and mysticks, which form a prominent feature of this work To such subjects the Telugus are much addicted

10 This is the most highly adorned paraphrase of the tale of Nala

with episodes and elaborate descriptions of beauty, war, love, and natural scenery, their object being amusement, and their subjects usually confined to the actions of men They may therefore, be compared to Pope's Rape of the Lock, the principal poems of Byron and Scott, the tale of Joseph and Zuleica in Persian, and similar compositions

The last class is in subject and arrangement parallel to the second, but here the chief object is to display the rhetorical and poetical powers of the language

While these three classes comprize the principal works in Telugu literature, there are likewise smaller compositions. which form the highest literary amusement of the ordinary classes of the people, who are unable to peruse the more important works these form an extensive class of productions in an easier style than most of the foregoing, some intended for amusement, and others for instruction in religion and morals, some detail a mythological story, taken from the puranas, while others are acknowledged fictions, many of these are elegant, while all are very short and easy Such are the Sugriva Vijayam, the Garadachalam, the Sita Calyanam, the Saranga Dhara Charitra, and many more

Beyond these again are many compilations of epigrams and similar short compositions, resembling the anthologies of other languages, the stanzas being unconnected with each other These are generally named *satacams* or centuries of verses, so entitled, as being numbered in successive hundreds, they are principally on morals, and linked together by a chorus in which the writer's name is usually introduced The verses of Vemana above mentioned, the Sumati Satacam, the Sampaga manna Satacam, the Calahasti Satacam and many others, are comprehended under this head, and cited as specimens of the common dialect even in the vulgar language of the rustic villager, (perhaps the most harmonious of all,) are to be found thousands of anonymous verses (chatu dhara) or songs, which are preserved by oral tradition alone, many of these are

very beautiful, and some are believed to be the offspring of the chief poets of the language

Little apology appears necessary for calling the student's attention to this outline If he is ambitious of attaining an intimate acquaintance with the Telugu tongue, or of extending a knowledge of European learning with all its benefits, to the natives of India, by compositions in their language, it is obvious that without studying their standard writings, he can neither possess the one nor become in any degree qualified for accomplishing the other We might as reasonably indeed expect a foreigner to compose originally in English or to translate the productions of his own language correctly into ours, without having read any of our leading authors, as to imagine that an exact acquaintance with the Telugu can be attained but by patient study and a careful examination of its chief compositions

I

Analysis : On Feet

The feet are designated by particular letters, to each is subjoined an example that begins with the appropriate letter, which will thus be imprinted on the memory

Feet of three Syllables

Name		Marks			Example	Greek name and marks			
M	మగణము	∪	∪	∪	Manducos	Molossus	–	–	–
Y	యగణము	I	∪	∪	Inanes	Bacchic	∪	–	–
R	రగణము	∪	I	∪	Reddidi,	Cretic	–	∪	–
S	సగణము	I	I	∪	Similes	Anapaest	∪	∪	–
T	తగణము	∪	∪	I	Tentare	Antibacchic	–	–	∪
J	జగణము	I	∪	I	Juvabit;	Amphibrach	∪	–	∪
B	భగణము	∪	I	I	Bucula	Dactyl	–	∪	∪
N	నగణము	I	I	I	Nivea	Trybrach	∪	∪	∪
Feet of two Syllables									
H	హ•గణము	∪	I		Haesit	Trochee		–	∪
V	వగణము	I	∪		Vagans	Iambus		∪	–

Thus J or Jagan'am is an amphibrach, while an anapaest is denominated S or Sa-gan'am, all writers on Sanscrit and Telugu prosody use these letters with the same invariable signification [1] Throughout the present work B is used for Bh, as more convenient in English writing

The first column of the eight feet contains alternately a long and short syllable , the second, two of each , and the third, four of each (See § 143)

[2] The letter L is used as a contraction for లఘువు laghuvu, short , and G for guru (గురువు) long Thus the feet H and V are denominated at pleasure,

GL	గలము	a trochee, and
LG	లగము	an iambus , while
GG	గగము[2]	is a spondee, of two long syllables, and
LL	లలము	is a pyrrhic, or two shorts

The learner should now pass on to the next chapter ; the following remarks being intended only to solve any doubts that may occur as he advances

[3] The vowels are all long or short by nature , none are doubtful The pronunciation is remarkably pure, exactly agreeing with that used in Benares

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1 Thus in the Roman numerals, V, X, and D, as well as the letters used in Algebra, and the ut, re, mi, fa, sol, la, of the gamut invented by Aretine, have a conventional import arbitrarily attached to the letters The syllable ము added to the Sanscrit name ja-gan'a-mu, converts it into a Telugu noun The Student will find the technical terms explained in the Appendix, § 138-140 I would caution him against troubling himself with *any rule* which I omit, and which his oral instructor may declare necessary · after learning the whole he will be able to form his own opinion of what I leave unmentioned

2 Native writers on Prosody often express the గ గ by గా and use లా for the pyrrhic, the long vowel being substituted (see note on § 22) for the doubled consonant గ్గ and ల్ల as well as గ్ల and ల్గ would be as convenient

అ ఇ ఉ ఋ ఎ ఒ are short a i u ri e o

ఆ ఈ ఊ ౠ ఏ ఐ ఓ ఔ are long á í ú rí é ai ó au

[4] A short vowel becomes long by position, if followed in the same word by two consonants, or by a silent (quiescent) consonant, such as ల్, ఁ, ః, or (ం) anuswara A double consonant in the beginning of a word, as ద్వితీయ, త్రయము or స్వతః seldom lengthens a short vowel preceding, unless both words are Sanscrit and form a compound

In counting syllables (acshara, see § 138) the silent consonants are of course not reckoned, and where two consonants are united, the first is necessarily silent

[5] The vowel ృ ri following a consonant, does not lengthen the preceding vowel Thus

ఆ ॥ అ వి న న గ్ని దే వుఁ డ నృ తం బు న కు వి ప్ర

Mahabharata, 1 1 185

Here the *vowel* ri ృ does not lengthen the preceding syllable, while the *consonant* ra ప్ర at the end of the line, makes the preceding syllable, వి, long

[6] The last syllable of a line, though short by nature, is always lengthened if the next line begins with a double consonant, that is, under the provisions mentioned in rule 4 It is considered highly elegant to run the lines into each other, so that even part of one word may fall in one line and part in the next thus the rhyme as frequently falls on the middle or end of a word as on the initial

[7] An initial vowel elides the last vowel (if short) of the preceding word

ఆ॥ "పరమ యోగి చూచు, పరమాత్ముఁడి తఁడ ను"

Vemana, book 1, *verse* 85.

"*The exalted saint shall behold him, and say, this is the Great Spirit*"

This is instead of పరమ+ఆత్ముఁడు+ఇతఁడు+అను

[8] To prevent this elision, the letters ట, య, or న, are inserted, on principles explained in the Grammar The letter ర is sometimes inserted to prevent elision, as in the words పొదరిల్లు, ఝల్లరని, and ఉస్సూరనుచు

[9] The poets vary their orthography by certain rules of contraction or elongation (dialysis or resolution) to suit the metre Thus పలుకులు (four shorts) may become పల్కుల్ (a spondee) and పలికెను, పల్కెన్. The long vowel colloquially added to adverbs and vocative cases, is usually dropped , and a long syllable is shortened at pleasure by omitting a consonant. Thus the dactyls యిప్పుడు, అక్కట, అట్టుల become tribrachs యిపుడు, అకట, అటుల . in other places poetical practice forms the only rule

A padyam, or verse, usually consists of four lines, each of which may often be conveniently divided where the rhyme (yati) falls, so as to form a couplet We sometimes, though rarely, find five or even six lines (see sec 63) in a verse

[10] Most poems vary the metre perpetually though we occasionally meet with works written wholly in one metre Prose is interspersed among the verses

[11] The following Sanscrit and Telugu sets of words expressing the table of feet, have been found very useful by Telugu natives who learnt prosody from the present work Two of my teachers composed them at my request, and acknowledged the great difficulty of constructing them successfully, a task which at first sight seemed very easy Many others have attempted it, and failed

M	మంత్రాణాం	మా కేలా
Y	యతిస్తై	యతీంద్రా

R	రక్షయా	రామువో
S	సరసాం	సభలో
T	తంపశ్ర	తా మెంత
J	జజాప	జగంబు
B	భక్తప	భారము
N	ననుహి	నెరుడు
H	హొర	హొర
V	వసె	వసీ

Thus the table of feet may be acquired in a single lesson, which, as usually learnt by Bramins in a series of intricate verses, take more time to learn than the whole prosody as now explained This invention has been allowed a place in the Asiatic Researches

II

On the Fixed Metres

[12] The fixed, or uniform metres used in Sanscrit and Telugu, and named Sama Vritta (సమ వృత్తాలు) or Jati Vritta (జాతి వృత్తాలు) have the four lines of the verse always similar I will first describe those most common in Telugu The last syllable in each line is *always long* (see § 52, note)

[13] Many of these differing very slightly, I have classed them in pairs , each line divides at the syllable on which the *yati rhyme,* or caesura, falls This syllable rhymes to the initial of the line , and to render it plain, I shall divide each line into a couplet at the place of the yati, which is denoted by a star

[14] Utpala-mala metre

B R N
ఉన్నత । నీల హా । రమున ।
B B R V
* నుత్పల । మాలిక । చెప్పినా । నయా

"Like a chain of rounded sapphires have I composed this Purple-lotus-wreath"

Champaca-mala , which differs from the preceding merely by dividing the initial long into two shorts·

N L R N
చవిగల । పూల దం । డ వలె ।
B B R V
* చంపక । మాలిక । చెప్పినా । నయా

[15] Thus the Utpala-mala (literally, a wreath of purple lilies) is composed of (BRN * BBRV) a dactyl, cretic, and tribrach then the yati rhyme, followed by two dactyls a cretic, and iambus

[16] And the Champaca-mala is similar, but divides the first foot (B) into four shorts Over these two lines, I have marked the feet by the letters assigned to them The line in which each metre is exemplified should be committed to memory

[17] The following Utpala-mala verse occurs in the Maha Bharata (Book I, canto 1, verse 218)

B R N
భూనుత । కీర్తి బ్రా । హ్మణుఁడు[1]
B B R V
* పుట్టఁగ । ఁదోఁడనె । పుట్టు ను । త్తమ
జ్ఞానము సర్వ భూత హిత
* సంహిత, బుద్ధియు, ఁజిత్త శాంతియుఁ
మానమదప్రహారము, స
* మత్వము, సంతత వేద విద్య ను
ష్ఠానము, సత్య వాక్యము, దృ
* ఢ వ్రతముం, గరుణా పరత్వముఁ

"*With him who is of spirit pure*
Are wisdom born, and love of all ,
For he is gentle, humble, chaste,
And never from the truth will fall,
Austerity, veracity,
And kind benevolence has he"

The syllables మ and ను ending the first and third lines of this verse, are short by nature, but lengthened (see § 140) by the double consonants commencing the next lines A word is often divided (as in Greek and Latin) between two lines of verse , as is here exemplified in విద్యను - ష్ఠానము

1 If the word క్రీస్తనుఁడు be substituted for బ్రాహ్మణుఁడు, it will scan equally well, and the sentiment may appear better applied

To the specimen here adduced of the Utpala-mala metre. the reader may perhaps prefer the following, which is more harmonious and is free from such divisions of words

B R N B B R V
ఇచ్చట । నున్నన । న్నుగని । *యీముని । యేమని । శాపమి । చ్చునో ?
వచ్చిన । చేటుప । చ్చెనని । *వామవి । లోచన । ఁబట్టికొం । టినే ?
యిచ్చనె । ఱుంగకే । మనునా । *యీపని । ఁగాదని । యూరకుం । టినే ?
బిచ్చని । వింటిజో । దునను । *వాణప । రంపర । నొంపు । ఁదెంపున ॥

If he perceiιe me ιn the bower,
The hermιt's wrath I dιead ,
If I defy hιs magιc power
And seιze the ιosy maιd ,
My suιt she mαy reιect wιth scoιn !
If hopeless I retιιe,
The cuιeless wounds of love to mouιn,
I perιsh wιth desιre !

Padma Purana, III, 19, (*Tale of Ahalya*)

In the veιse now cιted, the four lιnes are connected by the prasa rhyme, fallιng on చ్చ ιn the second syllable of each , while the yatι syllable, which rhymes, ιn each lιne, to the begιnnιng (of that one lιne) ιs denoted by a star Thus ιn the first lιne యీ rhymes to ఇ.

[18] In the rule (No 14) the tenth[2] syllable, "ut" rhymed to "u" the ιnιtιal , ιn the verse now cιted ఘూ and పు ιn the first lιne , జ్ఞ and స (see sect 122) ιn the second ιn the thιrd మా and మ, and రా and ధ ιn the fourth lιne, respectιvely rhyme to each other ιn *yatι* , thus each of the four lιnes has a separate yatι, which ιn each lιne falls on the tenth syllable

2 It ιs usual ιn the natιve woιks on prosody not to say that the rhyme falls *on* the tenth, &c syllable, but that ιt *follows* the nιnth, &c, which ιs the case ιn the Utpala-mala, thιs must be recollected ιhroughout, as I have ιn thιs partιcular altered eveιy rule ιn the woιk, from the mode ιn which ιt ιs expressed by Telugu prosodιans

[19] But the four lines of the verse are connected by another rhyme, denominated prasa (ప్రాస). This falls on the *second* syllable in each thus in the verse now cited, the prasa rhyme is on the letter n for the second syllables are ను, న, ను, న. See sections 120, 121, which are at present unnecessary to the reader

[20] The following is a Champaca-mala verse[3]

NL R N
తగిన సు । పుత్రులం । బడసి ।

B B R V
* ధర్మము । ఁదప్పక । తమ్ము ను । త్తముల్
పొగడ ఁగ, సన్మహా మతులు
* పొందు గతుల్, గడు ఘోర నిష్ఠతోఁ
దగిలి, తపంబు ఁజేసియును,
* దక్షిణ లి, మ్మగనిచ్చి, యజ్ఞముల్
నెగడఁగ ఁజేసియుం, బడయ
* నేరరు, పుత్రకులైన దుర్మతుల్

Maha Bharata, 1. 2, *verse* 150

"*He who acquires fair sons, if he remain*
Firm in the faith, shall that high lot attain
That those of truly noble heart enjoy ,
But, tangled in the wearisome employ
The ritual orders, though they alms bestow
And doubled sacrifice, those ne'er shall know
Such blessings, who devoid of sons expire,
Nor leave one filial hand to light the funeral pyre"

Here the yatis and prasas are evident

3 In Sanscrit prosody this metre is variously denominated Salilanidhi, Sarasi, Siddhaca, Sasivadana, and Dhrita Sri, while the names చంపకమాల and రుక్మవతి are given to a metre composed of (భగగ । భగగ) a dactyl and spondee in each half of the line The Narcuta metre is formed by dropping the last four syllables of the Telugu Champacamala Thus నరికిన । చంపకంబువతా । నర్కుట చెప్పితినే

The following Champaca mala occurs in another poem

NL R N B B R V
సురపతి । నట్టిచూ । మఁదను । * ఁజూచిన । యంతన । చూపుఁద్రి । ప్పవే
మరుఁగను । సన్నసే । యఁగని । * మార్మోగ । మ్రోఁగన । నట్లదీ । నుండై
కరమున । మ్రొక్కఁపే । గనెద । ‘ ఁగ్రమ్మర । గేల్గవ । మోడుచుఁ । నిజా
ధరమర । పంటనా । క్కఁగని తన్విని । మక్కఁను । నొంటిపా । టునఁ

Das Avatara Charitra, book 7, verse 85.

She gaz'd on him until his eye
Met her's—then sudden turn'd ,
His wink with sidelong glance would spy
As if she nought discern'd
If he his hands despairing clasp'd,
She gently clos'd her own ,
His lip he bit—" For shame !" she cried,
When him she met alone

Here the prasa falls in each line on the letter ర, while the stars point out the four yatis

[21] The Sardula vicridita

M S J S
శాంతంబొ । ధ్వనితో॰ । డవెళ్ల । వలదా
T T G
* శార్దూల । విక్రీడి । తా

" Should not the 'Tiger's pastime' tread slow with solemn sound "

[22] From this the Mattebha vicridita varies only in dividing the first long into two shorts

SG S J S
మదముఁయే । నుగవె । ళ్లతున్న । వలనే
T T G
* మత్తేభ । విక్రీడి । తా

Thus the former metre consists of (MSJS* TTG) a molossus, anapaest, amphibrach, and anapaest then the yati rhyme,

two antibacchicks and a long syllable, while in the Mattebha the first foot is an anapaest and long syllable, in all other respects the two metres are parallel the Sardula rhyme falls on the thirteenth syllable, and in the Mattebha it is of course on the 14th [4]

[23] Ticcana Somaiaji, who wrote a part of the Telugu Bharata, being asked which of his verses he considered most perfect, adduced the following, which appears in his translation of the Virata Parva, or fourth Book of that poem It is in the Sardula metre

M S J S
సింగం బా । కటితో । గుహాంత । రమునం

T T G
* జేడ్పాటు । మై నుండి । మా

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4 I will here insert the four rules given in the old prosodians for these four metres

1 భానుసమానవిన్ భరనభారలగంబులఁ గూడి విశ్రమ
స్థానమునందుఁ బద్మజయుతంబుగ నుత్పలమాలయై చనున్

2 నజభజజల్ జరేఫలుఁ బెనంగి దిశాయతితోడఁ గూడఁగా
ద్రిజగదభీష్టదాబుధనిధీ యిది చన్పకమాలయై చనున్

3 సారాచారవిశారదాయినయతిన్ శార్దూలవిక్రీడితా
కారంబై మసజంబు లిమ్ము, సతాగప్రాప్తమై చెల్వగున్

4 స్మయదూరావిలసత్త్రియోదశయతిన్ మత్తేభవిక్రీడితా
హ్వయమయ్యెన్ సభరంబులున్ నమయవ్రాతంబుతోఁ జెల్వగున్

TRANSLATION OF THE FIRST

1 O Prince equal to Apollo, BRNBa (2 dacytls, are implied by the long syllable) and RLG unite, and the rhyme falls on (Padma-ja) the Bramhas, to form the Utpala-mala

To understand this, the Student must first be acquainted that nine Bramhas are mentioned in the mythology hence "the Padmajas" signifies nine not that the rhyme is *on* the ninth syllable, but *after* it, viz, on the tenth

The rest of these rules are fully as intricate as this which I explain only lest a native teacher should attempt to burthen his pupil with it

తంగస్ఫూర్జితయూధ దర్శన సము -
ద్యత్క్రోధమై వచ్చు నో -
జంగాంతార నివాస ఖిన్న మతి య -
స్మత్సేనపై వీడె ప -
చ్చెం గుంతీసుతమధ్యముండు సమర
స్థైమాభిరామాకృతిఁ

"As when a lion, stung with hunger, views
From out his cave, of elephants a herd,
And springs with sudden rage abroad, his heart
Full of the bitter grief of solitude,
Behold, against our army rushes forth
The Third,[5] who joys in battle, with a form
Impenetrable , dreadful Arjun he"

Here the yati in the first line, or couplet, falls on సి and చే : in the rest, on త and ద, జ and స, చె and పే, while prasa unites the second syllables, (ంగ ng) in each line In the rest of the uniform metres the reader will not require any aid in discovering the rhyme

[24] The following is a Mattebha vicridita verse, that occurs in the Telugu Bhagavata, where Vasudeva entreats Camsa not to slay Devaki

SG S J S
చెలియల్ క । న్నియ ము । ద్దరా ల । బల నీ
T T G
* పేమంబె । చింతించు । ని
ర్మలదీనిం । బయిలా । డుమాట । లకునై
మర్యాద । పోఁగొట్టి । స
త్కులజాతుండవు పుణ్యమూర్తి వకటా
కోపంబు పాపంబు నె
చ్చెలినోహో తెగవ్రేయఁ బాడియగునే
చింతించు భోజేశ్వరా

5 The word Madhya signifies Third, as the middle is the third from **the hand** See *Sanscrit Lexicon*

"She is thy little sister a virgin, simple and powerless she wishes thy prosperity alone, Do not for a word uttered from the sky cast off all rectitude, and murder this pure one, O thou of noble descent, and virtuous mind, alas, wrath is a sin! ah, does it become thee to kill thy sister O lord of Bhoja!"

The rest of the uniform metres occurring less often the reader will now pass over the remainder of this chapter for the present, and turn to the Giti metres described in section 48.

[25] The Matta-cokila is formed of (RSJL * RSV) a cretic, anapaest, amphibrach, and short syllable before the yati, and after it a cretic, anapaest and iambus[6] The rule therefore is

R S J L
మాట మా । టికి పా । డుతుండ । గ

R S V
మత్తకో । కిల విం । టివా

"Dost thou hear at each note the voice of the nightingale?"

[26] From this the Tarala varies only in dividing the initial long into two shorts The rule therefore is

N B H B
తరల । లోచన । తోట । లోపల

R S V
తారసి । ల్లిన రి । తిగా

"Like to a fair eyed maid roaming within the garden"

[27] The following Matta-cokila is extracted from the beautiful tale of Nala and Damayanti, in the Maha Bharata (book 3, part 2, verse 50) which is divided as the accent falls

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6 The reader will perceive that a more harmonious division might easily be made, thus

మాట । మాటికి । పాడు । తుండగ । మత్త । కోకిల । వింటివా

having trochees and dactyls alternately. Such improvements might be made in all the metres

భూరి । సత్వులు, । సర్వ । లోక వి-
-భుత్వ । భూతి స । మృద్ధు, లి-
ద్ధోరు । కీర్తులు, । నిన్ను । గోరుచు
నున్న । వారు, సు । రోత్తముల్,
వారి । పాద ర । జంబు । ఁబోలని-
వాని । నన్ను, మ । నుష్య సం-
సారి । ఁగోరఁగ । ఁజన్నె, । నీకు, ఁబ్ర-
సన్న । లై సుర । లుండగాఁ ।

"While the noble in battle, while princes compete
Thy worthier consort to be,
Shall I, who am but as the dust of their feet
Sweet maid be accepted by thee ?"

[28] The Sragdhara verse is divided by two yatis into three parts (MRG* NNG* RRG) having a molossus, a cretic, and a long in the first, two tribrachs and a long in the second portion and two creticks and a long in the third Thus one line stands thus

M R G N N G
సందేహం । బేమిలే కఁ । * సహజ । ముగ ల । ఘు

R R G
* స్రగ్ధరా । వృత్తమ । య్యెఁ

" *Doubtless the lesser Sragdhara is refined in style* "

This is denominated laghu, or lesser, to discriminate it from the maha, or greater Sragdhara, which is formed from it by dividing the initial long into two shorts thus the line is "longer"

[29] The rule therefore is

SG R G N N G
సరిగా త । ప్పేమిలే । కఁ । * సరస । ముగ మ । హా

R R G
* స్రగ్ధరా । వృత్తమ । య్యెఁ

" *Exactly without fail is the 'longer' Sragdhara thus constructed* "

The following is an instance

SG R G N N G
అమరేంద్రా । రాతుల । ట్లా । * హపము । ఖమున । నే
R R G
* యంగఁద । త్రీక్ష్ణబా । ణౌ
ఘము ఘోరం । పై సురా । నీ । * కము ప । యిఁడెల । చం
* గప్పినం । జూచి పై । తాఁ
ధములం గో । దండ వ । క్రో । * ద్ధత ఖ । జాలు మ । హా
* దారుణుల్ । వీరల । క్ష్మి
రమణుఁ డు । ర్వార వా । తాః । * రయము । న నఁ । నా
* రాయణుఁ । డాకిర । ల్కా

Maha Bharata, book 1 canto 2, verse 24

"*The Demons foes of the Immortals hurl'd*
Along the battle's front their dreadful darts
And arrows wing'd with wo which all obscur'd
The hosts on either side , but arm'd with bow
And moony disc on their broad shoulders slung
Glorious in panoply of light array'd
Narayana, and Arjun (Nara nam'd)
Rush'd forth, and on the hosts devoted fell"

[30] The rest of the regular metres are seldom used in comparison of these now described The following memorial lines will assist the learner in understanding them, but I avoid swelling the size of this work by adducing instances The Telugu prosodians, who never consulted the ease of the learner scan every species of uniform verse by feet of three syllables Yet the rhythm often shews that they are naturally divided otherwise and this makes some metres very easy which are usually considered complicate in the extreme Between the names of some metres, as the Malini and Manini, the difference is not easily recollected, and the verses have therefore been so contrasted as to fix the doubtful syllable on the memory In the manuscripts of the poets we frequently find such names erroneously put for each other for the name of the metre is

always prefixed to the verse[7] The memorial line has generally an allusion to the signification of the name, but being written in very easy Telugu, a translation is hardly requisite.

[31] Manini (i e "a woman" BB*BB*BB*BG) Seven dactyls, and a long syllable with yati on the alternate feet Prasa as usual

మానిని । దుఃఖము । మానిస । వానికి
మారుని । తొందర । ' మానద । యా

In the Maha Bharata (I, iv, 31) we find an instance of the Manini, which has yati on the 13th syllable alone, not on the 7th, or 19th That is, twice instead of four times in the line

[32] Malini (a name of Parvati) Six short syllables and two longs Then the yati: followed by two cretics and a long syllable (or NLSG*RRG)

మలసిన । గమనంబుꣳ । మాలినీ । ప్రొత్తమ । యొ్యꣳ

[33] Pancha chamara Eight iambicks with yati in the middle of the fifth or it may be thus scanned, with an amphibrach, six trochees and a long (JHHH*HHHG)

ప్రయత్న । మైన । చేసి । నేని । * పంచ । చామ । రంబు । లో

[34] Bhujanga prayatamu Four bacchicks (YY*YY) with yati in the centre

భుజంగ । ప్రయాతం । బు భూమం । త మెచ్చుꣳ

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7 In all Telugu manuscripts the name of the metre is marked as is also constantly done in Persian and Arabic, while the Greeks denominated portions of the same composition strophe, and apostrophus, ode and epode If the metre is rare, as for instance the Manini, the name is written at full length, but the four metres first described in the present work are always expressed by their initials Thus ఉ । చ । శా । and మ । . The two Giti metres are marked గీ । the Sisa సీ । and the Canda క । while passages in prose are marked వ which is the initial of వచనము Prose is admitted in nearly all poems

[35] Todaca, also called Dodhaca 3 B, and GG

దొధక । యుండును । * తోడక । పేరో

In Sanscrit

దేవస । దోధక । వంబిత । అస్త్వః

[36] Tot'aca, (తొటకం) a very different metre, can be discriminated from the above only by such a line as the following, wherein the word తోటకు ("to the garden") is substituted The metre is four anapaests with yati on the close of the third or, SSLL*BG

తొన వే । కొనుటం । దుకు । * తో । టకు పో

[37] The Rodaca (weeping), a proceleusmatic, two dactyls and a spondee

వెసమున । రోదక । * వృత్తము । పుట్టెఁ

[38] Indra vajra, (TTL*RG) and Upendra vajra, (which differs from it merely by shortening the first syllable, thus JTL*RG)[8] are thus exemplified by Appa Cavi (wherein ఇంద్ర వజ్రములు would be more grammatical).

ఇంతుల్ స । దా వాడు । దు । * రింద్ర వ । జ్రల్
ఉపేంద్ర । వజ్రల్ వె । ల । * యుఁ నదీ । ప్తిఁ

This metre is rare in Telugu but common in Sanscrit, in which the two species are usually mingled, as in this verse, the metre is then termed Upajati

పుష్పేషు జాతీ పురుషేషు విష్ణు
ర్నారీషు రంభా నగరీషు కాంచీ
నదీషు గంగా నృపరేషు రామః (This line is Upendra vajra)
కావ్యేషు మాఘః కవి కాళిదాసః

8 This is the metre questioned by Professor Schlegel in the preface to his Bhagavad Gita, p xxi

"The first of flowers is the Jasmine , of beings, God , of women, Venus , of cities, Conjevaram, of streams, the Ganges, of kings Rama, of poems, the Magha , and the noblest of bards is Calidasa"

[39] The Radhoddhata : a cretic and tribrach, then the caesura, followed by a cretic and iambus (RN*RV) Or thus, 2HLL*2HG

కృష్ణ । వేణు । నిన । దైర । ధోద్ధ । తా

[40] The Prabodhita is composed of an anapaest. amphibrach and two shorts, then the yati, followed by a cretic and iambus It may be otherwise scanned (SLBL* RV) as divided in the specimen : which includes three other names for it viz Manju bhashini, Canacaprabha, and Sunandini

మనసుఁ ప్ర । బోధితము । * మంజుభాషిణిఁ
* కనక ప్ర । భా యుతము । ' గా సునందినిఁ

[41] The Laya grahi or Laya-vedi, is formed of a dactyl and short syllable (paeon primus[9]) seven times repeated with a spondee at the close It has no yati, but prasa (denoted by *p*) falls, as in the Sisa verse, on the uneven feet, that is, the first, third, and seventh Each line (as in the Sisa) is very conveniently divided into two

P పెద్ద లయ । వేది మన । P సద్దమున । జూచితిని
P క్రొద్ది తడ । పుఁ సొగుసు । P పద్దు దొరి । కిందే

If all the longs excepting the two last, are resolved into two shorts each, the metre is named Layahari which

9 A foot of one long syllable and three shorts being a paeon , according as the long is in the first, second, third or fourth place, it is called a paeon primus, secundus, tertius or quartus The paeon tertius and quartus are used in the Indra feet If the reader will reduce this and the four next metres into feet of three syllables each, he will perceive the confusion that arises from the ordinary Telugu mode of scanning, as laid down in Bhimana and other authors

of course contains thirty-seven syllables in a line, divided by the prasa into three parts of ten short syllables each, with five shorts and a spondee at the end

[42] But if the initial longs, in the *uneven* feet only, be each divided into two shorts, the metre is denominated Laya-vibhati.

P పొదువు గని । పావముల । P విదితముగ । నాలిగిట
P మొదటి గడ । ప్రాస లిక । P యిది లయ వి । భాతి॥

We may substitute ప్రాసమిడి, the plural form ప్రాసలిడి. as well as that in § 38 ఇంద్రవజ్రల్, are evidently contrary to the received rules of grammar, they are however, supported by the following passages in two of the most highly polished poems in the language

క॥ హరిహయుతో గురుఁడీ సతి (for, హరిహయునితో)
హరిణాంకుని కాని నడకలఁటుఁ దెల్పు తరి॥

Tara Sasanca Vijayam, IV, 179

ఉ॥ రావణ పుత్రు కంటె, నల రావణు కంటెను వాలికంటె &c

Uttara Ramayana, V, 86.

instead of the more grammatical forms రావణపుత్రునికంటె and రావణునికంటె

In the preface I have not alluded to the Telugu Uttara Ramayana ; which is one of the most useful poems in the whole language I should likewise have cautioned the student against first reading the introductory verses to the poems ; for in Telugu as well as in Persian and Hindustani, the perface, which fills from fifty to six hundred lines, is always very intricate; though the body of the work is easy even to a beginner in the poetical language

[43] If there are only six such feet (BL, a dactyl and short syllable) with a spondee at the end, and yati, falling on the uneven feet, (3 and 5) be substituted for prasa, the metre is named Mangala Maha Sri Thus (one line)

* భక్తియును । తాళిమియు । * భావమున । గల్గి ఎయ
* భాషితము । మంగళ మ । హాశ్రీ

[44] But ıf the lıne be formed of only three (BL) paeones prımı, wıth a spondee at the close, and yatı ın the mıddle the metre ıs called Vanamayura, Vara sundarı, or Induvadana. Thus

మెల్ల వర । సుందరికి । * యిందువద । నంచున్
వొల్లు జగ । తిన్ వనమ । * యూర మను । వృత్తం

The Cavı-raja-vırajıta ıs formed of a proceleusmatıc (four shorts) followed by sıx dactyls and a long Yatı falls on the alternate feet my name has been ıntroduced ınto the rule[10] but I cannot alter ıt convenıently

* రస మగు । నీకవి । * రాజవి । రాజిత
* రాగము । బ్రౌ వను । * రా జౌస । గెన్

[45] The Bhascara-vılasıta ıs formed of a dactyl ın the first, thırd and fifth places, the second, sıxth and seventh beıng (NL) proceleısmatıcks, whıle the fourth (whıch precedes yatı) and the eıghth are spondees Though so dıfficult to define, ıt ıs an easy and harmonıous verse to read

* భాస్కర । విలసిత । సూర్యుని । మాడ్కిన్
* భాసిలె । నలముల । సొగసులు । యారన్

The Bhascara vılasıta may be more easıly thus defined. the lıne ıs dıvıded by the yatı ınto two portıons, each of whıch has four feet equal to a dactyl vız B NL B GG*B NL NL GG

The Manıgana-nıcaramu ıs composed of fourteen short syllables, wıth a long at the close yatı falls on the nınth syllable, and the rule ıs recollected by repeatıng the name twıce, Thus

మణిగణ । నికరము । * మణి గణ । నికరం

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10 All these memorıal lınes I composed, exceptıng those for thıs verse, the precedıng three, and the Sanscrıt ınstances

[46] At the close of this volume tables will be given explaining all the uniform metres, which I arrange, so that the first foot being known, the metre may be found Mr Colebrooke and Mr Yates have given tables of the metres arranged on the native system whereby all sorts that have the same number of syllables in the line are classed under the same (Chhanda or) System (as in Greek prosody we find anapaestic and dactylic systems), which of course may include many varieties Could we depend on the accuracy of manuscripts, this would suffice, but in rare metres, two and three syllables are often omitted in a line and here we have no guide except by discovering what the initial foot ought to be the table will then at once point out what the requisite feet are

I should mention, however, that the tables of metres in no two authors correspond In Sanscrit prosody Mr Yates and Mr Colebrooke, as well as the author of the Srutabodha, all vary, noticing some metres and passing over others Bhimana, Appa Cavi, the Sulacshan'a Saram and other works on Telugu prosody, are yet more dissimilar From a total of about two hundred *possible* metres given in these authors, I have therefore selected such as are said to be in use, though the teachers that acknowledge them cannot always prove their occurrence

[47] The number of metres has been very unnecessarily extended it has been shewn that several vary from each other only in one syllable, but the criticks give every variety a separate name these various denominations are no assistance, but a mere hindrance to the learner thus in the various species of the Arya and Vaitaliya metres, the numerous denominations used are really an obstacle such difficulties it is the particular object of the present work to remove

In some rare instances the poets vary from each other thus in the Prithivi metre, the writer of the Vishnu Purana (book I, verse 225) places the caesura, and rhyme, at the

ninth syllable ; while in the Maha Bharata (part I, book 2, verse 169) we find Nannaya Bhatt places it on the twelfth

Besides, some metres are merely the double of others , thus the Sankhanari metre, doubled, forms the Bhujangaprayata ; and the Pramanica is one half of the Panchachamara In the same manner the Vanamayura is precisely similar in the feet to the Layagrahi, excepting that a spondee stands in the fourth as well as in the eighth place , this species of verse, with some others equally rare, appears in the Stri Parvam, or eleventh book of the Maha Bharata, in which the poet has used nearly every desirable metre in the language

III

On the Changing Metres

(ఉపజాతి వృత్తాలు)

[48] In the changing metres different feet may be used in the same places, provided they contain a certain number of short syllables [1]

A long syllable is here considered equal to two short ones Thus in Vemana, II, 26

వలపు । అరసి । చూచి । భ్రమయ । నేల

"*Why be entranced at viewing her charms?*"

Of these five feet, three are tribrachs and two trochees but as each of these equals three shorts, the five are equal in *quantity*

The variable metres were, I conceive, invented to facilitate composition, even dictionaries of the language have been written in them, such works requiring much greater liberty than the uniform metres would allow I have never met with any explanation of the reasons for which the feet M and Y have been rejected from the Indra feet Regarding such Indra feet as begin with two shorts, the learner will observe, that if these two were united into one long, the

1 Thus in Latin prosody a hexameter, having dactyls and spondees at pleasure, might be called a changing metre, while a sapphic, being unalterable in its form, would be termed a fixed metre The name ఉపజాతి is also given to fixed metres more than 26 syllables in length, but in that meaning it is very rarely used

foot would be equal to the one above it Thus we may consider the Indra feet to be R T and B and the same repeated, but with the initial long divided Thus in the Surya feet, N differs from H only in this respect

[49] The feet used in the changing metres are thus formed From the table of eight feet (given in the first chapter,) reject M and Y (the molossus and bacchic) which are never used in the changing metres There will then remain six of which three (S, J, and N) begin with a short syllable To each of these prefix a short syllable, which will make it equal to the foot above it

[50] The table will then stand thus

Telugu marks				*English marks.*
∪ I ∪	R	రగణము	a cretic	— ∪ —
I I I ∪	NG	నగము	a paeon quartus[2]	∪ ∪ ∪ —
∪ ∪ I	T	తగణము	an antibacchic	— — ∪
I I ∪ I	SL	సలము	a paeon tertius	∪ ∪ — ∪
∪ I I	B	భగణము	a dactyl	— ∪ ∪
I I I I	NL	నలము	a proceleusmatic	∪ ∪ ∪ ∪

The six feet thus produced are denominated Indra-ganamulu, or feet of Jupiter

[51] If we drop the final long syllable in (R and NG) the first and second of these feet, we have

∪ I H a trochee, and

I I I N a tribrach,

which two are denominated Surya-gana, or Solar feet Such discriminative names will be found useful as the student

2 Na-gamu is a contraction for నగణ+గురువు SL and NL are similar contractions These three new feet would, I think, be more conveniently denominated LS, LJ, and LN, లసం, లజం, and లనం For the additional syllable *precedes* the foot The old writers, however prefer all that is obscure

proceeds For *Indra* and *Surya*, the reader may if he pleases, call these the *greater* and *lesser* feet while the Chandra feet answer to what in Greek prosody is denominated the Antispast

It would perhaps be better to mark the Surya feet with small italic letters, to distinguish them from Indras

[52] The addition of either a long syllable or a short to any one of the Indra feet converts it into a *Chandra* foot Thus twelve Chandra feet may be formed and to these ML (a molossus and short) and LYL (an anapaest and trochee) are added The Chandra feet however, are only used in some few rare metres [3] See section 147

[53] With the feet thus formed, all the changing metres are constructed The learner will find it useful to recollect, that a Surya foot that begins with a long, has two syllables, but three, if it begins with a short

[54] And in Indras, that feet beginning with a long, have three syllables, but those that begin with a short, have four

[55] And that where the first syllable is short, the second also is With these feet the following metres are composed

The Giti Metres (గీతి వృత్తములు)

[56] There are two species of Giti metres, the Teta giti (తేటగీతి) and A'taveladi (ఆటవెలది) The Teta giti has four equal lines, each consisting of one Surya foot, followed by two-Indras, and two Suryas That is, five feet, of which the fourth rhymes in yati to the initial There is no prasa The following specimen is from the Subhadra Parinaya The star shews the yati

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3 The learner will observe that in the fixed metres *every line terminates in a long syllable*, but in the changing metres (that is, in those formed with the feet now described, not the Canda, &c) every line terminates in a short for every one of the component feet closes with a short The illiterate copyists always lengthen the last syllable

	Feet
అంతి । పురమున । కరుగు చో । * నింతి । మరలి	H NL NG *HN
వార । గాఁ జూచి । నపుడు శృం । * గార । రసము	H T NG *HN
పార । మై యుబ్బి । జాలెత్తె । * నౌర । దాని	H T T *HH
చలమ । నోహర । లోచనాం । * చలము । చెలమ	NBR *NN

Ent'ring her room, the maid aside
With sudden glance her warrior spied ,
A flood of loveliness around
In welling joy his spirit drown'd

[57] Here it will be observed that the poet varies his metre in each line, while he still uses only Surya feet (H or N) in the first, fourth and fifth places, and in the second and third only such feet as are of the Indra class In the first line prasa yati is substituted for simple yati a liberty allowed in all the Telugu changing metres, but not in the Candam or Dwipada Wherever the poet finds no convenient rhyme to the yati, he may substitute "prasa yati " that is, prasa *instead* of yati We sometimes meet with verses in the changing metres, that have prasa throughout Thus, in the Nila Parin'ayamu, a poem composed in what is denominated అచ్చ తెలుగు or Telugu without any mixture of Sanscrit, a Sisa verse occurs in which the same prasa is used throughout the Telugu poets are extremely fond of such feats of ingenuity, which are of little real use or beauty

[58] In the A'taveladi metre, the first and third lines consist each of three Suryas and two Indras while the second and fourth are each formed of five Suryas But the yati rhyme in each line is on the fourth foot There is no prasa The following specimen is in verse 227 of the seventh book of the Vishnu Purana

	Feet
నీర । దములు । లేక । * నిర్మలా । కారమై	HNH * RR
యాక । సంబు । ఁజూడ । * నతిశ । యిల్లె	HHH * NH
విగ్ర । హంబు । లెల్ల * విడిచి స । మ్యగ్జ్ఞాన	HHH * NLT
యుక్తు । ఁడైన । దివ్య । * యోగి । బోలె	HHH * HH

Devoid of clouds the azure sky
In stainless glory shone,
Like souls that idol-homage fly
And worship God alone

[59] The rules for the Teta giti and A'taveladi metres are usually committed to memory in the following form, composed by Bhimana It is in the A'taveladi metre, but very obscure

1 Teta giti — సూర్యు నొకని మీద సురి రాజు లిద్దరు
దినకర ద్వయమును తేటగీతి

2 A'taveladi — యిన గణ త్రయంబు నింద్ర ద్వయంబును
హంస పంచకంబు నాటవెలది [4]

These may be perhaps more easily recollected in the following version

1 Primus Apollo, bini Indrae, Soles duo, Teta,

2 Tres Soles, Jovis et duo, quinque et Apollinis A'ta

The Sisa metre

[60] The Sisa verse consists of four similar lines, each of which may be conveniently divided into a couplet having four Indra feet in the first half, with two Indras and two Suryas in the second Six varieties of the Sisa are described by the Telugu prosodians, but it is unnecessary to define them here, as the fundamental rule explains them all

[61] Each of these eight half lines has a separate yati, which falls in the middle The third foot rhyming to the initial The following instance occurs in the *Vishnu Purana*, book 3, verse 290

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4 These lines signify "1 After one Surya, two Sura Razus (Indra, as lord of the Suras or demigods) and a pair (dwayam) of Dina-cara (Surya, as the Sun causes the day) form the Teta giti 2 A trio (triam of Ina (Surya) feet, and a pair of Indras, with a (panchaca) five of (Hamsa) the Sun (Surya feet) compose the A'taveladi" This rule is in constant use among Telugu scholars but the second half is often put first

పూరి మే । యఁగ దవ్వ * బోయి బె । బ్బులి పిండు   RSL * RSL
దిగులునఁ గ్రమ్మర । * ఁదిరిగి । వచ్చు   NLB * NH
సారె సా । రెకుఁదదా । * శ్రమ సమీ । పంబున   RNG * NGB
వేడ్కతో । గంతులు * వ్రేయు । చుండు   RB * HH
మలయుచు । పవిత్ర కో । P మల శృంగ । యుగ్మంబు   NLR * SLT
దేర నె । మ్మదిని గం । P డూతి । దీర్చు   RNG * HH
యోగాస । నంబున । P బాగు మీ । ఱఁగ నుండ   TB * RSL
మొవ్వంపు । తొడల పై । P ఁబవ్వ । ళించు   TNG * HH

If, grazing in the distant plain
The fawn a tiger spied
All timid she would turn again,
And near the hermit hide,
She frolic danc'd about his bower,
And, at the stilly vesper hour,
While mute he sat and pray'd,
Approaching close, with gesture bland
In his soft lap beneath his hand,
Her forehead fair she laid

[62] But a Sisa verse is not complete without a yettu giti (యెత్తుగీతి) or chorus, which must be in one of the Giti metres already described The verse now cited concludes with the following chorus, which is in the A'taveladi metre

పర్ణ । శాల । చుట్టు । * పరువులు । వెట్టుచు   HHH * NLB
లేఁత । యైన । పూరి । P మేఁత । మేయు   HHH * HH
అను ది । నంబు । నిట్టు । * లామృగ । శాబంబు   NHH * BT
ముద్దు । చూపు । మండు । * ముని వ । రునకు   HHH * NN

On dewy buds she still would graze
His hermitage around,
And woo'd her fostering master's gaze
With high elastic bound

[63] In a series of Sisa verses (denominated a Sisa Malica) these choruses are sometimes omitted, one alone being subjoined at the close

The following is the popular rule for the Sisa verse, it was composed by Bhimana, and is in the A'taveladi metre

ఇంద్రులారుమీద * యినగణంబులు రెండు
పాదపాదమునకు * బరగు సీస
మాఁటవెలదియైన * తేటగీతియునైన
యిందులోని యొకటి * యెత్తుగీతి

That is,

Indras sex, solesque gemellos, Sisa requirit

The definition I have given (in § 60) is I hope more clearly intelligible than this one

[64] The Dwipada is the easiest of all the changing metres, being written, as the name imports, in couplets, which generally rhyme together in prasa, while other metres require *four* prasas If prasa is not used, the metre is named Manjari Dwipada is never mingled with other metres, but some entire poems are composed in it alone If more than two lines in this metre, are connected by prasa, it is denominated Chatushpada, or Shappada, as composed of four or six lines in the verse The following specimen is from *Ranga Natha's translation of the Ramayana*, book 2, sect 24, where Rama persuades Sita not to enter the forest with him

తలఁప నీ । వెక్కడ । * దంతులు । పులులు	NGB * BN
నెలుగులు । తోడేండ్లు । * నిఱ్ఱులు । గిరులు	NLT * BN
పాములు । గాములు । * పైఁ బాకు । నెఱ్ఱ	BB * BH
చీమలు । గిరి గుహా । సీమలు । చరులు	BNG * BN

"*Reflect that there are elephants, tigers, bears, wolves, deer, hills, serpents, demons, and creeping red ants, in the vallies and mountain caves*"

Here it will be perceived that the yati falls in the centre.

The uniformity of the Dwipada, which may be compared to the metre of Gay's Fables, certainly renders it monotonous and devoid of emphasis The expressions used in such vers

are generally simple and the style familiar it is therefore not highly esteemed among the learned, although they allow the Ramayana and one or two other poems in this metre to possess distinguished merit

[65] The Taruvoja is merely a variety of the Dwipada, the construction is the same, but the four lines are connected by prasa, and the same yati is used four times in each line, or couplet In the following specimen the poet has used the same yati throughout the four couplets, or lines, but this is seldom used

అనవర । త వ్రతా । * యాస ఖే । దమున
నతి కృశ । మగు మన్న । * యంగంబు । నందు
దనరి మే । ర్పడనరుల్ । * తద్దయు । ముదిమిఁ
దల వణం । కుచు నుండు । * తన పితృ । వరుల
ఘనముగా । నూర్ధ్వా భి । * గమనుల । ఁజేయ
ఁగడగి వి । వాహంబు । * గా జర । త్కారు
ఁడనఘుండు । తన కోర్కి । * కను రూప । మైన
యట్టి క । న్యకఁ గాన । ఁడయ్యె మ_ర్ష్యముని

Maha Bharata, 1, 2, 152

" *Rigid observances and ceaseless grief*
" *Wasting their forms, their meagre nerves exposed,*
" *Tottering with age he view'd his parents grey*
" *Then to ensure their entrance into heaven*
" *On marriage he determined, but found*
" *No maiden whom his heart in truth approved* "

The student is recommended now to pass on to the Canda metre, he can afterwards acquire the more uncommon metres described in the following sections

[66] The Utsaha (ఉత్సాహ) verse is composed of seven Surya feet and a long syllable The fifth foot rhymes in yati to the initial, and prasa is used

యామ । గణ స । మేతు । ఁడై మ । * హా ఖ । యంబు । తోడ । సు
త్రాము । ఁడక్కు । మారు । తపము * తాల్మి । యుపము । జెరుప । నొం

డేమి । యును నె । రుంగ । లేక । * హృదయ । తాప । మగ్గ । లం
బై ము । నీంద్ర । యూప । ద్రావి । * నట్టు । లార । టంబు । నన్.

Vishnu Purana, book 2, verse 58.

" Around the patient hermit boy
In dreadful dance the fiends of night
His steadfast penance to destroy
Assemble all the forms of fright,
Alarm'd Sutrama urged their rage
And every terror used in vain,
Unshaken sat the youthful sage
Their hearts were fill'd with sick'ning pain "

The rule is comprised in the following line (in the Mattebha metre)

రవులేడుఁ గురు వొక్కటేని, టను విశ్రామంబు, నుత్సాహకుఁ

" There are seven (Ravis) Suryas (feet) and one long with the (visrama) yati at the fifth (en) in the Utsaha "

" Septem Solis et unum longum Utsaha requirit "

Two of the fixed metres are similar to the Utsaha , one of these is the Hamsa Yana, also called Charu vritta , thus in Vemana (4H* 3H, G)

కంజ । యోని । నెత్తి । శూలి । * కైవె । లుంగు । జక్క । గా

" The head of Bramha is in the hard of Siva "

The other variety (NHNH*NHR) occurs at the close of the first chapter of the *Hamsa Vimsati*, and is there called *Cala Hams'otsaha* , the poet addresses Rama, as

" కలుష । దూర । భయవి । దూర । * కమల । సార । లోచనా "

" Him that is devoid of sin, far from fear, with eyes like lilies "

[67] The Accara metre is used by Nannaya Bhatt alone, and it admits at least six varieties which are defined by Appa Cavi, the chief critic in Telugu learning His rules are written, as is

usual in this language, in the metre they are intended to explain But as this greatly increased the difficulty of recollecting them, a learned pandit has, at my request, expressed them in the following metres, which are very easy to remember To render them still clearer, a tica or explanation is given in the margin

అక్కర వృత్తాలు

౧ తె॥ యింద్రు లిరువురు యినుడును యి
నుమడింప
యతియు నాల్గిట నుండు మధ్యాక్కరమున

౧ మధ్యాక్కరకు రెండు యింద్రులు ఒక సూర్య మరి రెండు యింద్రులు ఒక సూర్య । ఏడిమి యతి.

౨ రవి శశాంకుల నడుమ యింద్ర
త్రయంబు
అమర నాల్గిట యతిమధురాక్కరకును

౨ ఏక సూర్య మూడు యింద్రులు ఒక చంద్ర మధురాక్కరకు పట్టును । నాలుగో గణము యతి యిస్తుంది.

ఏరల

౩ యిను డొకండు సురేంద్రు లెవ్వరు
యిందు డొక్కరు డైన నె

౩ ఏక్క సూర్య యింద్రులు అయిదు । చివర ఒకచంద్ర ।

౪ య్యినులు రెంటను నాల్గిట న్నిడ
నిల్లు జెప్పిరి గొందరుఁ
కనక సత్కవి కల్పనా విధి
కద్దు విశ్రమ మైదిటఁ
నను మహాక్కర రెండు రితుల
నక్క జూచిన కైతలఁ

౪ లేక రెండో నాలుగో స్తలము లందు సూర్య రాగలదు । యతి అయిదో గణమందు ఏస్తుంది । యిది మహాక్కర

మత్తకోకిల

౫ ఒక్క సూర్యుడు నింద్రు లిద్దరు
నొక్క చంద్రుడు నింద్రులఁ
దక్కినా క్షర మందు నయ్యతి
యౌ నధశ్శిర మంత రా

౫ అంతరాక్కరకు ఏకి సూర్య రెండు యింద్ర గణములు ఏక చంద్రుడు పట్టును గాని యింద్రుల యందు చివర అక్షరం యతి యిస్తుంది । అలకిందుల రీతిగా.

౬ ఖ్యాక్కరంబున కింద్రు లిద్దరు
నైన ముగ్గురు నైన య
ల్పాక్కరంబున నొక్క చంద్రుడు
యాత నాది విరామమౌ.

౬ అల్పాక్కరలో రెండు లేక మూడు యింద్ర గణాలకు తరవాత ఏక చంద్రుడు । యతి చంద్రుని ఆదియందు అవుతుంది.

EXPLANATION

The six species of Accara are denominated Madhya accara, Madhura, Maha accara, Antara, and Alpa accara, Each species requires prasa

[68] I The Madhya accara line consists of two equal portions, with yati in the middle Each half has two Indras and one Surya Yati occasionally falls on the third or fifth, as well as on the fourth foot

[69] II The Madhur-accara has one Surya, three Indra and one Chandra in each line The yati falls on the initial of the last Indra [5]

[70] III The Maha accara has one Surya foot, five Indras, and one Chandra

[71] IV But a variety of it admits Surya feet in the second and fourth places In each sort yati falls on the fifth foot

[72] V The Antar-accara has one Surya, two Indra and a Chandra in each line Yati falls on the *last* syllable of the second Indra

[73] VI The Alpa accara is formed of either two or three Indras, followed by one Chandra, the initial of which is the yati

[74] The reader will recollect that the Chandra feet are formed by adding either a long or a short to any Indra foot M and Y however (being excluded from the Indras) cannot take a final long, though a short may be added and Y having a short initial, a short may be prefixed This the Telugu writers explain by a table which will be found in the Appendix (See sect 147)

The Taruvoja and Accara metres, with the whole system of the Chandra feet may reasonably be considered merely as unsuccessful experiments in prosody, for they are found only

5 The Madhya accara and Madhur accara, alone are, I believe, in use, and even these only in Nannaya Bhatt

in the works of the inventor , while other poets never attempt them

While I have proof in the Bharata of the Madhya and Madhura species of the Accara I have as yet no sufficient proof whether the rules for the other Accaras and the Ragada verses are yet fully ascertained All common scholars give up these metres as inexplicable, and while those who really seem to understand them have presented me several verses (in the Bharata) corrected according to the rules I have now explained, they have not produced one ancient copy, which is wholly correct All the manuscripts of this work are in a state of miserable dilapidation, as the transcribers have made whatever alterations they pleased I have some prospect of ultimately preparing a tolerably good copy , but shall at present produce only a few instances —which may be held free from error, as they have been corrected according to numerous manuscripts in my hands

మ ధ్యా క్క ర

అతిథినై । ఏఁగిన । బ్రాహ్మ । ణుని జీవి । * తార్థినై । నాకు
హితముగా । నిక్కఁడు । వాత । ద్రోవనె । * నెట్లొడం । బడుదు
మతిసెడ । మానింప । గాద । నిన విప్ర । * మరణంబు । దలఁప
నతి పాత । కము పాత । కముల । లో బ్రహ్మ । * హత్యయ । పెద్ద

Maha Bharata, I, *canto* 6 *verse* 303.

మ ధ్యా క్క ర

యేనుమీ । దృష్టులు । గొన్న । దానఁగా । * నిక్కుమా । రుండు
ఖానుతే । జుండుమీ । చేఁద । నగురులు । * పరిభూతు । లైన
దానికి । నలిగిమీ । పాప । బుద్ధికి । * ఁదగనిట్లు । సేసె
వీనినె । రుంగరే । భార్గ । వకులము । * వెలుగించు । వాని

Ibid, 1 7, 162.

మ ధు రా క్క ర

దనర । జనకుండు । నన్నప్ర । * దాతయు । నుభయత్రాత
యునున । నగనింతు । లకుమువ్వు । * రొగినయి । రిగురువులు

ననఘ । యుపనయ । తయునని । * రంతరా । ధ్యాపకుండు
ననగ । పురుషన । కియ్యేవు । * రనయంబు । గురువులును

Maha Bharata, I, 4, 49

మ ధు రా క్క ర

కనక । మృగమట్లు । దవుదవ్వు । * గాద్రిప్పి । తెచ్చుటకు
ఎనజ । ముఖినేక । తమశూన్య । *ఎనమునం । దును నిలిపి
వెనక । నను జుండు । వచ్చిన । * విధమున । కుమదిలోన
ననఘు । డెంతయు । వగచుచు । * నరిగెనా । శ్రమమునకు.

Maha Bharata, III, 6, 377

[75] The Ragada (రగడ) is written in couplets connected at pleasure by a prasa not four lines in a verse It is formed of four eight, or sixteen syllables in a line, and often uses the rhyme named Antya-niyama , that is that the terminations correspond, as is the case in English This is very similar to the Vaitaliyam, see sect 118 Nine species are described, but these are evidently reducible to three [6]

[76] I Eight feet, with yati on the third and fifth The feet are a tribrach and trochee alternately , or entirely tribrachs, entirely trochees , or else any mixture of these feet prasa is rarely used

[77] II Using prasa , with the same number of the same feet, but with yati only on the fifth foot

[78] III Is the same twice repeated, divided by yati into four equal parts Some authors compose it wholly of trochees, with a tribrach at the close prasa is used

[79] IV Allowing still greater licence It has prasa and four feet in a line, but these may be any Indras and Chandras yati falls in the centre [7]

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6 The names of the nine species of రగడ will be found in the Telugu Index.

7. Of this some specimens are in couplets , and thus form a kind of Dwipada See Das' Avatara, book IX, verse 400, &c

[80] V The same but extended to twice the same length, with four yatis in each line on the uneven feet

[81] VI With four feet in each line and yati in the centre The feet used are only (NL S B) the proceleusmaticks the anapaest (which is not an Indra foot) and the dactyl

[82] VII Using (B GG S) dactyls spondees and anapaests at pleasure, four feet in each line with yati in the centre

[83] VIII Using eight feet in each line with yati in the centre, any Surya may be used, followed by any Indra alternately, but H and B, the trochee and dactyl, are most usual

[84] IX Using any Surya feet alternately with any Indra feet four in each line, with yati in the middle

[85] It is evident that this species of verse is dithyrambic, and hardly reducible to any rule Melody of sound is consulted, rather than accuracy of metre besides these nine species defined by prosodians, the poets have at pleasure formed other varieties

The following are specimens

మధురగతి రగడ

వెలసె వనాంతపు వీధి వసంతము
కలిగె జగంబుల కనక వసంతము
జిలిబిలి యలరుల జిమ్మె లతాంతము
సొలపున మీరె నశోక లతాంతము
మురువుగ పొన్నల మొగ్గలు బుట్టెను
సరసిజముల మధుసారము బుట్టెను

Tara S'as'anca, book 2, verse 135.

ద్విరదగతి రగడ

వ్రాలి కనుగొంచె సారంగముల రంగముల
లోల లసదేలా కురంగముల లుంగముల
వరలు నింపులు గల కవాటముల వాటముల

గొరలు వాసంతికా కూటముల కూటముల
తల లెత్తి చూచు హింతాలముల తాలముల.

Bhanumati Parin'aya II 92

[86] Other verses denominated Pada Kirtana Gandharva, and Bhagavata pada, allow still greater liberty and are seldom reducible to the laws of prosody being regulated chiefly by (Sangita pada) musical measures

These metres with the Ragada may perhaps be remnants of the ancient Telugu rhythm, used before the introduction of the more regular Sanscrit rules for verse

[87] The Dandaca is a measured prose formed of a short syllable, and two longs, alternately thus it may be scanned with (Y or T) bacchic or antibacchic feet It must end in long syllables, and one is usually superadded, but it sometimes commences with two tribrachs and a trochee No limit is fixed for its length, and there is neither yati nor prasa The following specimen is taken from the Bhagavata (book x, part I) the passage being of great length, the commencement and close are alone inserted here For the ease of the reader, I divide it into lines of four feet in each

శ్రీ మాని । నీ మాన । సో రా జ । భాకార
వీరా జ । గజ్జేతు హేమ ప్ర । కారా స
మ స్తంబు । సె స్తంగ । తం డైమ । హాలోల
కల్లోల । హేలాకు । లాభీల । పాథోని

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\- \- \- \- \- \-

గాధీశ । తల్పా కృ । పా కల్ప । మందార
కల్పా న । మస్తే న । మస్తే న । మస్తేనమః

The rule for the Dandaca is

తగ । ననహంబు తాలుగురు దండక ప్రాసల వళ్లలేనిపై.

That is, "Either T (throughout,) and G (at the end,) or (NNH) two tribrachs and a trochee, followed by (తాలుగురు) an ibacchicks (T) alone, and a long syllable Thus is the Dandaca formed, devoid of prasa and (వళ్ల) yatis"

IV

The Canda Metre

[88] The Canda verse is the Arya Giti of Sanscrit Prosody It admits only such feet as equal four short syllables only these five can therefore be used

GG the spondee, (being all long)

B the dactyl, (with a long initial)

J the amphibrach, (with a long in the centre)

S the anapaest, (with a long final)

NL the proceleusmatic, (entirely short)

[89] The verse consists of four lines The first and third have each three feet, while the second and fourth have five Thus each half has eight feet

The following is in the Padma Purana, canto 3d, verse 34

	Feet
తెలతెల[1] । వెగుడు[2] । ఁబులుగులు[3]	NL, B, NL
కలకల[4] । బలుకం[5] । గ జగము[6] । * కన్నులు[7] । ఁదావై[8]	NL, S, NL* B, GG
తెలతెల[1] । వేగుచు[2] । ఁదమ్ముల[3]	NL, B, B
చెలియ[4] । ల్లన యుద[5] । య శిఖరి[6] । * శిఖరం[7] । బెక్కె—[8]	S, NL, NL* S, GG

The dawn awoke, melodious notes
Burst forth from every spray,
While gently o'er the eastern hill
Arose the orb of day

	Feet
[1]జున్నులు । [2]గలి యడు । [3]పులి పహి ।	B NL NL
[4]మన్నిక । [5]వి త్తక । [6]ఫలింప । * [7]తోరపు । [8]మొదపుర్	B, B, J* B, S
[1]వన్నెపె । [2]ఏ పాలు । [3]బిదుకును	B, J, NL
[4]పెన్నెగ । [5]నెలి నెల । [6]ప మూదు । * [7]వానలు । [8]గురియన్	B, NL, J*B, S

Vishnu Purana, book 2, 156

Within the honey dropping woods
Spontaneous harvests rise,
The kine pour fourth their milky floods
And bounteous are the skies

[90] The sixth foot in each half of the verse must be either (NL or J) a proceleusmatic, or an anapaest Each of these feet stands in that place in these two verses

[91] The final syllable in each half must be long that is, the last syllable of the eighth foot

[92] The anapaest (J) is never admitted in the (బేసి or) uneven seats, viz the 1st, 3d, 5th or 7th places In the fourth place it is seldom used

The four lines are connected by prasa, which as usual falls on the second syllable

In the second and fourth lines, the fourth foot rhymes in yati to the initial In the first and third lines there is no yati. (See § 117)

[93] The four syllables preceding the prasas in each line must be even , all short, as in the first of the instances now given,

or all long as in the second But if long these must all either be so by position as in the second of these instances, or by (dirgham) nature, as in the following verse for these two species of longs are never used together This rule applies to all the fixed metres as well as to the Canda verse

లాలన । మున బహు । దోషము
లేలం । బ్రాపిం । చు దండ । నో పా । యములం
జాల గు । ణంబులు । గల్గును
బాల । కును దా । డనంబు । పథ్యం । బరయన్

Bhagavata book x part 1, verse 352

All evils from indulgence rise,
Correct your son to make him wise,
By due correction he shall learn,
Wisdom and folly to discern

[94] The following is the rule given by Bhimana for the Canda metre, and though intricate is here inserted because in very common use

కందము త్రిశర గణంబులు
[నందము] గగభజసనలము లైదే గణముల్
[పొందుగ] నారిట నలజము
లొందున్, తుద గురువు, జగణముండదు వెసిన్

That is "The Canda has (alternately) three and five feet the GG, B, J, S, NL are the five (admissible) feet in the sixth (place) are NL or J The final is long J cannot stand in the unequal places"

The word శర "five" in the first line signifies arrows This word implies *five*, because that is the number of arrows assigned to (Ananga) Cupid The words within brackets are inserted apparently to fill up the metre

[95] For this rule the following has been substituted, as more intelligible

కందము మూఁడేఁ గణములు

లింపుకు నాఱ్పసి లఘుప్రైన గణంబుల్

The rest, as above Here ఏను (ే ≡-) is a contraction for అయిదు *five*

These rules are expressed in the following lines

Tres et quinque pedes Candae , quatuor brevia aequent .

Amphibrachys sexto semper stet. seu Proceleusma

Dimidii cujusque sit ultima syllaba longa,

Imparibus nunquam sedibus venit Amphibrachysque

V

On Metres Peculiar to Sanscrit Poetry

[96] A few only of the Sanscrit metres have not been introduced into Telugu, and the following statements will complete the Prosody of both languages they are principally abstracted from Mr Colebrooke's learned essay on Sanscrit and Pracrit Prosody, in the tenth volume of the Asiatic Researches[1], an essay remarkable for exact accuracy in every part, and particularly in the extensive and complicate tables of the metres there explained

[97] A different arrangement, however, is here adopted, for Mr Colebrooke following the plan of the Sanscrit writers, places first what is most difficult, while in the present work the precedence has been given to what is easy

[98] Rhyme is very rarely used in Sanscrit verse, but several sorts are admissible The caesura or pause in the line, whether rhyme be used or not, is named yati Prasa very seldom occurs while the antya niyama or rhyming terminations connecting two or four lines (exactly as in English) may often be admitted

[99] The Sloca (or Vactra) is also named Anushtubh and may be considered the Sanscrit heroic metre It is in couplets

1 Note The original quarto edition of the Asiatic Researches is printed with remarkable accuracy, but very little reliance can be placed on the fidelity of the London reprints in octavo

formed of two similar lines, of sixteen syllables each, the pause falling in the middle, each half line contains eight syllables Of these the 5th, 6th, and 7th alone are subject to rule In the first half they usually consist of the bacchic (Y) and in the second, of the (J) amphibrach The molossus, cretic, dactyl, and tribrach (M, R, B, and N) are often used in the *first* half instead of (Y) the bacchic Thus, expressing those syllables by x which are not subject to rule, we find the *five* following varieties

$$x\ x\ x\ x \left\{ \begin{matrix} - & - & - \\ - & \smile & - \\ \smile & - & - \\ - & \smile & \smile \\ \smile & \smile & \smile \end{matrix} \right\} x\ \ x\ x\ x\ x\ \smile - \smile\ x$$

In a work on Prosody written by the celebrated Calidasa, he only gives one form for this very easy species of verse dividing the Sloca into four verses of eight syllables each he merely directs that the fifth syllable shall be always short, the sixth long, and the seventh alternately long and short That is, in the free places of the first half line he uses (Y) the bacchic alone

This is by far the commonest form Thus in the Maha Bharata, in the fourth section of the tale of Damayanti [2]

సా నమస్కృ । త్య దేవేభ్యః । ప్రహాస్య న । ల మబ్రవీత్
ప్రణయస్వ । యథాశ్రద్ధం । రాజన్ కిం క । రవాణి తే
అహం చైవ । హి యచ్చాన్య । న్మమాస్తి వ । సు కించన
తత్సర్వం త । వ విస్రబ్ధం । కురు ప్రణ । య మీశ్వర.

Then, bowing to the gods who sent him there
The smiling maid replied—Thy wish declare [3]
For I, and all that I may call my own
O noble prince are thine—be thou my lord alone

2 The Telugu character is less convenient than the Devanagari for writing Sanscrit, in which it is customary among the Telugus to omit the long mark of the Sanscrit e'twam and o'twam Thus తేజస్సు is written తెజస్సు but this certainly is injudicious, and tends to mislead the learner

3 This passage is imperfectly translated in Bopp's Latin version

In the commencement of the Ramayana, Valmiki declares this to be the form of the verse but in other parts of that poem he uses the varieties already mentioned [4]

[100] The uniform metres have already been fully explained Those most in use in Sanscrit authors are the Sardula, Indra vajra, Upendra vajra, Malini Dodhaca, Tot'aca, and Bhujanga prayata, which have been defined, as occurring in Telugu ; together with the following, which very rarely are used in that language ; the specimens are therefore composed in Sanscrit

Excepting in the Arya metre the last syllable of every Sanscrit line is long or short at pleasure, though the rule requires (as in the Greek hexameter) that the final must be long This liberty is not allowed in Telugu As the student may prefer rules written in Sanscrit, the following have been selected as exemplifying the most usual metres, mentioned in this place

Sardula —a verse in the Gita Govinda of the celebrated Jaya Deva, a work translated by Sir W Jones in the Asiatic Researches that version however, I have not at hand

M S J S T T G
ఆవాసో । విపినా । యతే ప్రి । యసఖీ । ˇ మాలాపి । జాలాయ । తే,
తాపో ని । శ్వసితే । న దావ । దహన । * జ్వాలాక । లాపాయ । తే
సా పిత్వ । ద్విరహే । ణ హంత । హరిణీ । ⁴ రూపాయ । తేహా క । థం
కందర్పో । పి యమా । యతే వి । రచయ౯ । * శార్దూల । విక్రీడి । తం

4 The following translation from the Greek into Sanscrit verse, of the opening lines of the Iliad, was made at my request by a learned pandit and poet it is in this heroic metre, and inserted here for its curiosity The attempt is perhaps the first ever made

పేలీయసస్సుత శ్రీమానఖిల్లీసస్సమాహితః
కిమర్థంశ్ త్తవా౯పూర్వం అఖాయా౯ మానవా౯బహుష
సర్వేభవంతస్సంగ్రామే మృతిం ప్రాప్యదుర్నియాః
ఏతానియుశ్మద్గాత్రాణి గోమాయుశ్వానపక్షిణాం
భవంతుభక్ష్యాణ్యసవో విశంతుచరసాతలం
ఇత్యేవమేత౯మేసర్వం బ్రూహి దేవివిశేషతః &c. &c

"*Her dwelling is like a forest wild, the assembly of her companions is as a net . her warm sighs are like the flames of the forest fire : through thy absence is she like a lone antelope-hind alas Cupid, fierce as Yama, pursues her with the menaces of a tiger*"

This forms part of a description of Radha, the beloved mistress of Crishna, who had sent a messenger to inform him regarding her The last line, (translated in italicks) contains the name of the metre

The Sragdhara, a specimen taken from the work that is cited by Mr Yates, who has not printed it quite correctly

వ్యాకోచేందీవరాభా । కనకకషలస
త్పీతవాసా స్సుహాసా
బర్హై రుచ్చంద్రకాంతై । ర్వలయితచికురా
చారుకర్ణావతంసా
అంసవ్యాసక్తవంశ ✳ ధ్వనిసుఖితజగ
ద్వల్లవీభి ర్లసంతీ
మూర్తి ర్గోపస్య విష్ణో ✳ రవతు జగతి వః
స్రగ్ధరా హారహారా

"*Adorned with a pearly garland, fair as the blooming lotus, clothed in golden tinted vests, decked in the tresses with a peacock's plume, and wearing splendid gems in his ears delighting in the rustic maidens, and charming the world with the notes of his inclined flute ,—may Crishna, thus resplendent, be thy protector !*"

Here also, the last line contains the name of the metre I do not mean to make Mr Yates responsible for the translations here given of this specimen and those which follow

The Manini (see § 31) is also denominated Madira, and is exemplified in the following line cited by Mr Yates . Mr Colebrooke does not mention this metre, which some authors name Mudita

మాధవ । మానిని । కస్వర । కేసరి । * పుష్పుల । సమ్మది । రాముది । తా

"The bee, delighting in the sweet juices of the parijata buds blooming in the spring"

The Malini (see § 32)

ధృతమధురిపులీలా ' మాంనీపాటు రాధా

"May Radha shield thee, who wore as a garland the love of Crishna"

The Totaca (see § 36)

ముదితో । టకలే । ఏపనే । తుమఘం

"Happy be thou O Crishna who joyest in dispelling the sin of this iron age"

The Bhujanga Prayata (see § 34)

భుజంగ । ప్రయాతం । ద్రుతంసా । గరాయా

"Rapid is the course of the serpent to the ocean"

[101] The Dritavilambita, (NBG*SV) a tribrach two dactyls and a cretic, with yati on the eighth syllable

ద్రుతవి । లంబిత । చారువి । హారణం

[102] Vidyunmala, of four spondees, without yati

వ్యాఖ్యా । తాసా । విద్యు । న్మాలా Or the name simply repeated, as విద్యున్మాలావిద్యున్మాలా

[103] The Pushpitagra has (NNRY) two tribrachs, a cretic and a bacchic, in the first and third lines, while the second and third have (NJJRG) a tribrach, two amphibrachs, and two trochees [5]

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5 Such metres, having the 1st and 3rd lines on one model while the 2nd and 4th are on another, are called Parasthana vritta, while such as have the first half in one species of verse, the latter being in another, are named Swasthana Though described in Telugu prosodians they are found only in Sanscrit poems The Upajati (sect 38) is thus a mixed metre

ఘనత । రవవ । సః ప్రకా । శయం తే
ప్రతిది । పమాత్మ । సుపుష్పి । తాగ్రమే । వా

The Pushpitagra may, I think, be considered as a *fixed* species of the *changeable* Vaitaliya and may accordingly be thus scanned

NL NG*RY | | | | ¦ ¦ | ◡ *◡ | ◡ ' ◡◡ alternating with
NL B*RY | | | | ◡ | | *◡ | ◡ ◡ | ◡

[104] The Praharshini has (MNJRG) a molossus, tribrach, amphibrach, cretic and long syllable

సర్వేషాం । వహతి । సుఖం ప్ర । హర్షిణీ । సా

Sanscrit metres having from ten to thirteen syllables in the first line, often alter or add a syllable in the alternate lines, with a slight variation in the metre, which is therefore denominated Upajati, and Swasthana, this we have seen exemplified in the Indra vajra and Pushpitagra See note, p 56 No such mixtures are allowable in Telugu

[105] The Sragvini is (RR*RR) formed of four creticks with yati in the centre

మూర్తిరా । స్త్రాంమపై । * వారపి । స్రగ్విణీ

[106] The Vis'wadeva or Vais'wadevi, formed of five longs before the rhyme then two creticks and a long (MGG* RRG)

నారిసం । పన్నా । రాధనా । వైశ్వదే । వీ

[107] The Vams'astha (JTL*RV) an amphibrach, spondee and pyrrhic, followed by the rhyme, or pause a cretic and iambus

విలాస । వంశ స్థ । విలమ్మ్ర । ఖానిలై

[108] The Ruchira or Atiruchira, has (JG*NJR) an amphibrach and long syllable, before the pause then a tribrach, amphibrach, and cretic

పరిభ్ర । మాణ । * వ్రజరు । విరాంగ । నాంతరె

In Telugu the rhyme sometimes falls on the ninth syllable (JBLL*RV)

[109] The Harin'a Pluta is defined in the Vritta-ratnacaia, to consist of (MSV*SJJG) a molossus, anapaest and iambus before the caesura, after which an anapaest two amphibrachs, and a final long syllable Thus

ఖ్యాతంసో । కవిసా । కసి । ద్వయసౌ । ఖ్యదంహా । రిణప్లు । తం

[110] The Sikharini, has (YM*NSBV) a bacchic and molossus before the pause, then a tribrach anapaest, dactyl, and iambus

కరావ । స్యభ్రష్టే । ' సినుశి । ఖరిణీ । వృశ్చతి । శిశో

[111] The Mandacranta, in which Calidasa composed the Megha Duta, has (MG*NS*RRG) a molossus and long syllable then a pause, a tribrach and anapaest a 2d pause, two anapaests and a long

మందాక్రా । ంతా । తదను । నియతం । వశ్యతా । మేతిపా । లా

[112] The Vasanta Tilaca, has (GGJS*SY) a spondee, amphibrach and anapaest then the rhyme, an anapaest and antibacchic, (or TBV*SY)

కాంతే । వసంత । తిలకాం । తపయో । పదంతి

This line is borrowed from a work on prosody said to be written by the poet Calidasa

(113) The Prithvi is formed of (JSJSYV) an amphibrach, and anapaest twice, then an antibacchic and iambus The yeti is on the ninth or twelfth syllable at pleasure the Telugu poets use both (JSV*NRR, or JSJLL*RR)

దురంత । దనుజే । శ్వరప్ర । కరదు । స్థపృథ్వీ । భరం

[114] It has been observed that the Canda is the Arya giti of Sanscrit Prosody The following specimen is given by Mr Yates Though this author adopts the native mode

of arrangement in his work, and thus leaves it obscure, the specimens he adduces are peculiarly ingenious The name of the composer is not mentioned

హృష్టా । ప్రస్రిమి । తదృశః
ప్రమోద । రోమా । ంచకంచు । కాంచిత । దేహాః
ఆర్యా । గీతం । భక్త్యా
గాయం । తిశ్రీ । పతేశ్చ । రితసం । బంధాం

"The fair ones having their eyes filled with tears of joy, and their bodies compassed with sensations of pleasure as with a vest, sing with devotion the praises of Crishna"

[116] Here as in the Canda metre the last foot in each half must be either an anapaest or a spondee in the common Arya it is usually one long syllable, and the sixth foot of the second half, a short syllable

బృందా । వనే సలీలం
కల్ప । ద్రుమకాం । డవిహిత । తనుయ । ష్టిః
స్మేరము । ఖార్పిత । వేణుః
కృష్ణో । యదిమన । సి । కఃస్వ । ర్గః

"If Crishna, reclining negligently against a celestial tree in the Vrinda wood, and playing his flute with a smiling face, remains in the mind, then what is heaven?"

[117] Other varieties admit the (yati) pause at the close of the 2d, 3d, or 4th foot If the second and fourth feet in each half be amphibrachys, it is denominated Chapala If this be the case in the first half only, the name is Mukha chapala If the reverse, Jaghana chapala One instance will suffice

కృష్ణః । శృంగా । రపటు
ర్యౌవమ । దేనచ । పలఃస । లలితాం । గః
ఆసీ । ద్వ్రజాంగ । నానాం
మనోహ । రోజఘ । న । చపలా । నాం[6]

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6 Here యౌవన । మదేన would seem the true reading but in that case an amphibrach would fall in the fifth place I mention this to shew the difficulty of the metre, and the necessity of an accurate recollection of the rules, as well as to preclude other objections

"*Crishna, amorous, full of youthful spirit, and beautiful. is the delight of the brisk Vraja maids*"

If the whole verse resemble the last half of this, the name is Upagiti Other varieties are of very small importance, as the rules for the Canda verse (in Sanscrit Arya-giti) explain every description of Arya [7]

[118] The Vaitaliya is also regulated by quantity, not by fixed feet it requires that the first and third lines shall consist of feet equal to fourteen shorts, while the second and fourth have sixteen The last foot is usually an iambic preceded by a cretic or it ends in a dactyl and spondee, or "by adding one long syllable, in a cretic and bacchius "[8]

◡ | ◡ | ◡ ఘుసృణసమదేనవర్త్రితం	Fourteen shorts
◡ | ◡ | ◡ తవయన్నింద్రతిరాధికేకువం	Sixteen
◡ | ◡ | ◡ ముదమాతనుతేత్రపాకిపం	Fourteen
◡ | ◡ | ◡ తద్వైతాలీయంఫలంహారే	Sixteen

Other varieties of the same metre have sixteen shorts in the first line while the second equals eighteen, and each

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7 The similarity between some species of the Arva, and the following metre, has not perhaps, been remarked

Quem tu | Melpome- | ne semel
Nascen | -tem placi- | do | lumine | videris
Illum | no labor | Isthmius
Clara | bit pugi- | lem | non equus | impiger & c

Hor 4 *Od* 3

This however, is a fixed metre , not admitting of varieties such as are allowed in the Arya and Canda Other similarities between Sanscrit and Greek *fixed* metres might easily be pointed out, but I omit them as those species of verse are common in neither language

8 Colebrooke—in whom further refinements are described also in Yates I omit seevral details which will be found in these authors as I limit myself to clearly explaining such metres only, as are in general use if the student knows these, he will require no assistance in the rest

half line closes with (RY) a cretic and bacchic Or each line equals sixteen shorts, or the first line has thirteen and the second eleven the closing syllable being short

The Vaitaliya in Sanscrit and the Ragadas[9] in Telugu (sect 75) may be compared to the tragic metres in Greek, or those used by Plautus and Phoedrus , wherein the poet is allowed a license that renders it almost impossible to discover the strict rule of the verse, though the principle of the rhythm is clear

The rules for the Vaitaliya, here given, are extracted from long and intricate definitions by native authors ; for which I would substitute the following

The Vaitaliya is, as the name implies, rather a musical mode than a specific metre It is written in verses of four lines , sometimes equal in length , but more commonly having the 2d and 4th lines longer than the first and third Thus the *couplets* are similar

The second half of each line is governed by fixed rules, and admits three principal varieties but in the first half there is great liberty, as it is only requisite that this should contain syllables equal to a certain number of shorts usually six in the uneven lines and eight in the even

The couplet is therefore composed in these modes the closing syllable is shortened at pleasure

First part	*Second part*	*Denominated*
Lines 1 & 3 have 6 shorts	◡ | ◡ | ◡ (RV)	Vaitaliya
2 & 4 have 8 shorts	◡ | ◡ | ◡◡ (RY)	Aupa Chhandasica
	◡ | | ◡◡ (BGG)	Apatalica

Or, to use Latin expressions

Lines 1, 3 ◡◡ ◡◡ ◡◡	–◡– ◡–	a cretic and iambus
2 and 4 ◡◡ ◡◡ ◡◡ ◡◡	–◡– ◡––	a cretic and bacchic
	–◡◡ ––	a dactyl & spondee

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9 The Telugu Kirtanas, &c (see § 86) are still more irregular and can only be compared to our church anthems and chants, or to the Greek dithyrambicks some that have rhyme resemble catches and glees

In the first part each long is commutable with two shorts, provided the total equals the requisite number of shorts But the second part admits of no deviation, that is, whichever of the three forms is adopted must be used through the four lines

The following verse, being a specimen of the most usual form (Aupa Chhandasica) is borrowed from the seventh chapter of the Magha Cavyam

6 shorts	అపసరమధి గమ్యతంహారంత్యో	RY
8	హృదయమయత్నకృ ⁕ తోజ్జ్వలస్వరూపాః	id
6	అవనిషుపద ⁕ మంగనాస్తదానీం	id
8	న్యదధతవిభ్రమ * సంపదోంగనాసు	id (but final short)

"*Taking the opportunity thus offered those lovely ones without intending it vanquished the heart, as they set their feet on the mead*"

According as one or more long syllables are substituted in the first half lines for any couple of shorts, the name of the metre varies, one kind being denominated Pravrittica, another Udichya, and so forth These niceties however, are quite unnecessary, and are not recollected even by sound scholars among the natives Such fictions encumber all the branches of Indian learning

Some metres even in the Sanscrit Maha Bharata are left undefined in the treatises on prosody to which I have had access the following metres likewise are not satisfactorily explained

అధవేదవధిః ప్రతిక్షతే
కధమా విష్కృతజిహ్మవృత్తినా
ధృతరాష్ట్రసుతేనసుత్యజా
శ్చిరమాపాద్యనరేంద్ర సంపదః

Bharavi

అధరేవినివేశ్యవంశనాళం
వివరేష్వపిసొల్లసమంగుళీభిః
ముహురంతరయన్ ముహుర్వివృణ్వన్
మధురం గాయతిమాధవో వనాంతే

Lila Suculu

The first and fifth chapters of the present work, with the tes belonging to them, include all that will be required by ose who wish to read the Sanscrit prosody to the exclusion the Telugu system As some have imagined that there is le difference between these two, I will here point out the culiarities of the Telugu prosody

1 All Telugu verse requires rhyme, of which Sanscrit etry is independent Yet one species of rhyme (see index in త్యనియమం) is allowed in Sanscrit, which is seldom used Telugu in this the terminations of the couplets harmonize is the practise in English

2 The whole system of Indra, Surya and Chandra metres peculiar to Telugu this ingenious invention, which perhaps paralleled in no other language in its full extent, allows a culiar liberty of expression There are many words in Latin d Greek, and even in English, which we may observe that a et often is obliged, by the metre he uses, to reject and in same manner, the Telugu writers often find a word dmissible in their uniform metres, which enter with ease o those which are variable I admit that the Sanscrit sloca heroic verse, and the Vaitaliya, have a greater license, to s however, a liberty within well defined bounds is certainly eferable, for it affords a satisfactory standard of accuracy, ile a greater degree of freedom often leaves us in doubt as the correctness of the text we happen to peruse

Some writers on Prosody have also explained various ecies of prose, but although many Sanscrit and Telugu ems contain passages written in melodious prose, the ear ne is the guide, and no precise rules can be laid down for at is a mere matter of taste

VI

On Rhyme

[119] Rhyme is seldom admitted in Sanscrit composition, and I am not aware of any rules for rhyme in that language In Telugu rhyme has been reduced to certain rules, which are always strictly observed , a degree of liberty is granted, which is exactly defined

The reader is already acquainted, that the rhyme denominated yati falls on the first syllable in each line,[1] to which one or more syllables *in that line alone* correspond while prasa connects the *four lines* in a verse by a similarity in the *second* syllables

Bhimana, or rather his son Mallaya Reca (who composed his work under his father's name,) states that " verses of less than ten syllables in length have no yati " But in truth, no metres are in use which have the line so short As this author and all others who follow the Sanscrit system, proceed numerically, they require the student to begin by learning metres of one, two, and three syllables in length , while it is notorious that no such are ever met with (see § 144-146) To fill up these classes the prosodians have had recourse to dividing known metres into halves (as is explained in the note on § 47), and then inventing new names for the verses so produced The mode of classing the metres in pairs (see § 13) is not,

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1 The Canda verse excepted, in which the first and third lines have no yati

I believe, given in any native treatise it must have been rejected with other conveniences, merely because it made the art more easily attainable than its professors desired If, after perusing the present volume, the advanced student should refer (as I trust some will) to the native prosodians, among whom the Sulacshana Saram and Appa Caviyam alone deserve his attention, he will perhaps be surprised at the mysterious intricacy in which the plainest subjects are involved , and will eventually perceive that several parts of the present work are entirely original

[120] Regarding prasa it is only requisite to observe, that perfect conformity is necessary in the consonant, the *same* letter or its aspirate must be used throughout , but the vowel is of no importance Thus in the Sardula verse which has been quoted in section 23, we perceive that ng is the prasa, ంగ, ంగ, ంగా, and ంగు appearing in the four lines Some criticks admit a slight liberty in the fourth line , yet this is rarely used , and does not extend so far as that allowed in yati it merely allows such letters as ద and ధ, ప and ఫ &c the aspirated with the unaspirated, to rhyme

Some of the best poets allow a liberty in prasa with regard to ల and న which they combine with ళ and ణ · thus in the *Bhascara Ramayana*, (మహాస్రగ్ధరావృత్తం. (V § 28)

అనినఁ వీరాగ్రగణ్యుం * డహమహమికతా
నాత్తవర్గంబు గొల్వఁ
రణితేభస్యందనాశ్వ * ప్రకటితబలులై
పౌరకాంతాజనంబుల్
తనమౌళిఁ సేసజల్లఁ * తరుచుగ మగధుల్
దండడిఁ ప్రస్తుతింపఁ
చనియెఁ ప్రద్యోతుమీదం * సమరహితమహా
స్రగ్ధరాడంబరుండై

"*He said; the noble hero, relying on himself alone, honoured by the host of his allies, strengthened with the array of elephants,*

cars, and steeds, while the damsels of the city showered benedictions on his head, and bards innumerable sung his praises ,—thus went he against Pradyoti, adorned with long garlands appropriate to war "

Here it will be observed that the last line contains the name of the metre, and may therefore be committed to memory

In the Dwipada metre, prasa-yati is not used by Ranga Natha or any other elegant author, while vulgar writers, as the composer of the Telugu Baswa Purana, frequently admit it, with other inelegancies It may be compared to the English or Greek heroic metre, in this respect, that while some entire poems are written in it, it is inadmissible in those which employ any other species of verse Thus there are no heroic couplets in Byron's Giaour, nor any varying stanzas in his Corsair While all other Telugu poems are divided into aswasas (or cantos) compositions in (Dwipada) couplets are not so discriminated Long compositions, as the Ramayana, should therefore, I think, be divided into sections corresponding in number and title to those of the Sanscrit original

[121] But in yati great liberty is allowed here the vowel is chiefly considered, while the consonant is hardly of any importance

[122] Every consonant may rhyme in yati to those in its own *varga*, or class In the alphabet we find the letters thus arranged

1 క ఖ గ ఘ ఙ with క్ష rhyme to each other

2 చ ఛ జ ఝ ఞ with శషసక్ష to each other

3 ట ఠ డ ఢ ణ to each other

4 త థ ద ధ న also ం to each other.

5 ప ఫ బ భ మ to each other.

Here we find four consonants in a *class*[2], these can all rhyme to each other, and *if sunna* (ం) *precede any of them*, it can *then* rhyme to the nasal at the end of the *class* The following liberties are also allowed

Perhaps the silence of the criticks regarding the Telugu Bhagavata arises from another cause those grammarians lived in remote times, while the Bhagavata is known to have been translated in modern days The total want of chronological eras in Telugu works renders it impossible to fix the era of any work with certainity See Appendix 2

[123] The letter క్ష being compounded with క, is admissible wherever that letter is, and ంక్ష may also rhyme with ఙ It is therefore added to the first line and may rhyme to క, ఖ, గ, ఘ, చఛజఝ, and ష, శ, స

[124] The sibilants (శ, ష, స) may rhyme with చ &c and ంశ, ంష, ంస with the nasal ఞ They are therefore added to the second line in which క్ష is of course admitted, because compounded with ష[3]

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2 In Mr Campbell's Telugu Grammar, as well as in those of the Sanscrit language, these classes are distinguished by names which I omit because they are not necessary in prosody The author of the Telugu Bhagavata has taken great liberties in rhyme, so that his works are not often quoted by critics in the language, he allows the hard and soft letters to rhyme in prasa, which is contrary to rule None but criticks however, would object to that version, which is a remarkable specimen of the purity, richness and harmony of the language, and all scholars give it this due praise

3 A verse will be given in this section which will assist the student's memory in a very accurate critic I find the following remark on what we may consider defective rhymes "The delicate ears of a Pope or an Addison would scarcely have acquiesced in the usage of imperfect rhymes if such had been really a blemish there seems to be sometimes a beauty in departing from a perfect exactness of rhyme, as it agreeably breaks that sameness of returning sounds on the ear, which in poetry, perhaps as in music, requires something like an occasional discord to make even harmony itself more agreeable " *Walker's Rhyming Dictionary preface to the supplement*

[125] The letters అ, ఆ can rhyme to య, (because ✓ a, is attached to it), to ్య (as in కొయ్య) and హ (y, and h)

[126] The three forms of r, viz ర, ◡ (as in ప్రాణ) and the form ఱ (as in కీర్తి)[4] correspond But ర and ఱ never can rhyme either in yati or prasa [5] (See Appendix 2).

[127] The three letters n (ణ, న and ్న as in పత్ని) correspond

[128] M (either మ or ్మ as in విస్మయము) and ంబ (b preceded by sunna, as in రంభ) correspond

[129] The subscribed form of త (viz ్త as in అగస్త్య) rhymes of course to all such letters as rhyme to త itself

[130] Regarding vowels, అ, ఆ, ఐ, ఔ, a, a', ai, au, rhyme together Thus క, కా, కై, కౌ correspond [6] The reason for this is, that *ai* and *au* (కై, కౌ) are considered as contractions for అయి and అవు

[131] The vowels ఇ, ఈ, ఋ, ఎ, ఏ, as in కి, కీ, కృ, కౄ, కె, కే, correspond

Also ఉ, ఊ, and ఒ ఓ (as in కు, కూ, కొ, and కో) correspond

[132] Lastly, an initial vowel cannot always rhyme to a vowel not initial thus ఇనుము and the కి in వాకిండ్లు could not

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4 The letter ఱ (called గిలక) as in కీర్తి is often used in Telugu, in imitation of the Sanscrit letter But Appa Cavi declares that it ought to be disused in the Telugu character, Thus he writes కీ ర్తి instead of కీర్తి

5 This discrepancy of the two letters r forms a great difficulty in Telugu prosody Yet in English rhyme we have rules that are equally difficult to foreigners, thus *sight*, and *white*, *or thought* and *sort*, though exactly similar in sound, would hardly ever be allowed to rhyme

6 Of course no distinction is made between the short and long forms of a vowel

rhyme,—but if the syllable క్కి were formed by an elision, as in మనకిచ్చుట such a rhyme would be allowable [7]

[133] These few rules have been subdivided by different prosodians into twenty-four, twenty-seven, and even forty-one species to this needless number, Appa Cavi, the chief critic in Telugu literature, has added seventeen species of prasa

Of all these I prepared a translation, and had inserted it in the present work, but perceiving that the best scholars now living consider Bhimana's short rule amply sufficient, I have translated it alone The original is as follows

[134] క్షకును కఖగఘల్ చఛజఝల్ శషసలు	క్ష క ఖ గ ఘ— చ ఛ జ ఝ శ ష స
అయహలకెల్ల కియ్యలు ఘటించు	అ, య, హ, ్య
కీర్తింప ఋకారయు గిల్కయు రేఫకు	ృ ఋ ర
నాముడి సెల్లును నణలకెచట	్న న, ణ,
మాముడి సెల్లును మాకునుంబాలకు	్మ మ, ంబ
తాముడి సెల్లును తథదధలకు	్త త థ ద ధ
పోలంగ పఫబభల్ మూలకు వడిసెల్లు	ప ఫ బ భ, మ
లాముడి సెల్లును లళలకెల్ల	్ల ల ళ
ఇత్వమేత్వంబు ఋత్వంబు నేకసరణి	ఇ ఎ ఏ ఋ
కొమ్మునోత్వంబు నొక్కటై కొమరుమిగులు	ు ొ
ఐత్వమౌత్వంబు తలకట్టు నమరియుండు	ై ౌ
యతుల కివి లక్షణములు విద్యార్థులార	

7 See Sismondi in his View of the Literature of the South of Europe, vol 1, p 100 Alliteration it seems was in use before the rhyme at the end of the line, thus in an ancient German poem there quoted we find passages in which the initial of the verse rhymes to some syllable in the line, while there is no rhyme at the close , and thus in a passage of Chaucer , somewhat modernized however in the spelling ,

Grooms of that garrison made game and glee

*B*irds builded in bliss, brightest of blere, &c

Our subsequent poets adopted another mode , and the old system was rejected, which the Telugu poets have preferred and greatly refined

[135] Among the varieties of rhyme, one is the Tri-stabaca , which is merely a triple rhyme falling on three syllables instead of one Thus in the Vasu Charitra

సీ॥ పవమానమాణవ * ప్లవమానకైరవ
చ్యవమాన రజము మైనంటదివురు

Another is త్రిప్రాస, thus in the *Magha Purana composed by Buchaya Sastry, one of my instructors in this language*

క॥ క్రీడించుచు మధురంబుగఁ
బాడించుచు వివిధగతులఁ బల్కాఱునుదీ
నాడించుచు మన్మథు నని
నోడించుచు జోడుగూడి యుండెదవెప్పుడున్

Another is named షష్ఠ్యంత, or verses containing many words in the Sanscrit sixth case (see Page 90) as in the Raghava Pandaviyam

క॥ దక్షమఖధ్వంసునకున్
చతుర్భవదనలకుముదసఖహంసునకున్

Another is the నిరోష్ఠ్య, or verses admitting no letters that let the lips close Another, the ముక్తపదగ్రస్తం consists in commencing each line with the closing word of the line preceding

There are many more refinements equally needless to all but professed poets

Appendix 1

Remarks on the technical terms used in Prosody, &c &c

[136] The prosodial terms used in India are in some respects similar to those taught in Europe yet every one of these is used in a new sense, which presents a peculiar difficulty to the beginner The mark for short, also is (|), while that for long is formed of two shorts united below, and is therefore (◡) exactly similar to our mark for short [1]

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1 In reply to a query on this subject, the learned Radha Canta Deb, of Calcutta, author of the great Sanscrit Lexicon now printing, (see preface to Wilson's Sanscrit Dictionary, p xxxviii) had the kindness to inform me, that in Devanagari and Bengali, as well as in Telugu, the mark (|) is laghu while the guru, in Devanagari resembles the Persian (ʾ) hamza, and in Bengali is very similar to the number *six* in that language It would appear from the Abbe Dubois' work (chapter on poetry) that the Tamils use (|) for long, and (◡) for short Should this be correct, the opposite use is remarkable It would seem that no such marks are known in Arabic, wherein (Gladwin's Persian Prosody, p 77, edit 1801) the names of the feet are expressed by various forms of the fa-il thus the bacchic (Y) is expressed by fa-ulun and the cretic (R) by fa-ulan Eight feet only are ever used, and these would on the Sanscrit principle be denominated Y, R, YG, TG, JV, SV, BG (not TG as erroneously represented in Gladwin) and ML I mention this principally with a view to point out the decided superiority, in brevity, of the Sanscrit system over ***all*** others. Difficult as these Arabic forms are, to recollect, surely those in Latin and Greek prosody are yet more so, and early acquaintance alone makes us consider them easy The mention of Arabic leads me to suggest the possibility that the Hebrew metre, which has occasioned so many discussions may possibly be similar to the Sloca, (sect 99), a metre which

[137] This discrepancy has induced me to exclude the prosodial marks from the present volume They are the less necessary in Telugu, because the quantity of no syllable is ever doubtful the eye at once perceiving it

[138] The following terms are in use

గణము signifies what we term "a foot," thus తగణము is "the foot T", that is, an antibacchic It also signifies "metre" (as గణమగపడదు, the metre is doubtful) —It literally means a *tribe* or *class*

పాదము (*lit* a foot) signifies a *line* of verse which as I have shewn may often be divided at the rhyme so as to form a couplet or triplet Four పాదములు form one పద్యము or stanza

అక్షరము (letter) signifies a syllable

వ్రాలు (writings) signify *letters*, i e syllables

గణముకట్టు (from కట్టు to bind or connect) signifies to scan

[139] The యతి rhyme, (or, in Sanscrit, the harmonic pause, denominated in Latin caesura) is also known by the following nine names విరతి, విశ్రాంతి, విశ్రమ, విశ్రామ, శ్రాంతి, విరమణ, విరమ, విరామ, and వళి.

వచనము or గద్య is prose inserted between padyams, or at the close of a canto It is subject to no rules of Prosody

వృత్తము any metre, that is, form of verse

జాతివృత్తము a fixed or uniform metre

Of these there are 26 those of greater length, such as the Layagrahi, are named ఉద్ధరమాల

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in the opening of the Ramayana is described as the most ancient of all forms of verse (see § 147) It is certain that several verses in the Pentateuch agree with this metre See Bp Stock's comment on his Edition and Translation of Isaiah

ఉపజాతి, a variable or changing metre, such as the Sisa, &c [2]

ప్రస్తారము (i e source) signifies the Table of eight feet of three syllables given in the first rule

పాదపూరకము a syllable or word inserted to make the metre complete

గురువు (*lit* heavy letter) is a long syllable

లఘువు (*lit* a light letter) is a short

మాత్రము (an instant) is sometimes used in the variable metres instead of the word లఘువు. Hence some English writers have interpreted it by the literal meaning, instant which certainly confuses the learner

[140] Thus guru, a prosodial long, is distinct from dirgha, a long vowel by nature , for in యుక్కుడ the first syllable యు is not dirgha, yet it is guru by position, being followed by two consonants in the same manner, హ్రస్వ hraswa, a short vowel, is in prosody distinguished from లఘువు for in యుక్కుడ, the first vowel, though by nature హ్రస్వ is not లఘువు, but long by position

[141] The terms *before* (ముందు) and *after* (వెనక, or కిందటి) bear opposite senses in the two languages For in the word నాగలి, a plough, గ being the middle letter or syllable, the initial నా which we should consider the letter *before* it, is termed కిందటక్షరము the *following* syllable and లి is ముందటక్షరము the *preceding* letter which we should certainly consider as the *following* letter The words దాపల and వెలుపల (inner and outer, or left hand and right hand) signify *preceding* and following thus in the word అందరు, the anuswara is terme దకారమునకు దాపలనున్న that is the sunna on the left hand of ద

2 Innate and Cognate nearly answer to Jati and Upajati

[142] The sunna is absurdly inserted in all common manuscript before double m, and n Thus తమ్ముడు and అన్ని are written తంమ్ముడు and అంన్ని Transcribers are also very prone to another error, that of doubling consonants unnecessarily, so as to render the sound harsh Thus తొందర, పూర్వం and యుంక are written తొంద్దర, పూర్వ్వం, and యుంక్క The half sunna (ఁ) they either omit or write the whole anuswara instead

[143] Some authors arrange the Prastara in the following form

M	◡ ◡ ◡	N	| | |
B	◡ | |	Y	| ◡ ◡
J	| ◡ |	R	◡ | ◡
S	| | ◡	T	◡ ◡

Here a line of three longs being written, one long is placed below the first, another lower, under the second, and one in the lowest line under the third The void spaces are then filled up with shorts, and a similar table (mutatis mutandis) is placed below the tribrach Thus the order of the feet is changed without any real advantage I mention this and some other refinements, that the student may at once see their futility

[144] All native authors, and Mr Colebrooke and Mr Yates after their example, give tables of metres, wherein those are classed together which are equally long in the line Thus the Sardula and Tarala (§ 23 and 26) are classed under the nineteenth ఛందము or system of prosody, each of them having that number of syllables in the single line for a similar reason the Mattebha and Utpala-mala (§ 22 and 17) are classed under the 20th chhanda Each of these chhandams is distinguished by some name, which the learner will find wholly needless and I therefore omit them They are named Ucta, Atyucta, Madhyama,[3] and so forth

3 Madhyama signifying "the third" because the middle finger is the third from the thumb See Wilson's Dictionary —This explains the Sardula verse quoted in § 23 Some of the Chhandams are named after the 7 horses of Surya

[145] The fixed number of syllables included in a chhandam may of course be arranged in very numerous modes thus Bhimana gives five metres, that, having nineteen syllables in the line, are classed under the nineteenth chhandam Mr Yates gives the same number , Mr Colebrooke, thirteen while some Telugu prosodians describe a still greater variety All native authors likewise give arithmetical rules for computing the number of metres in which a given number of syllables may be arranged that is, the number of sorts of verse producible within a certain limit thus Bhimana defines only five verses of nineteen syllables, (and of these only *two* are in use) yet he asserts that 1,048,576 metres are producible with that number This absurdity is greatly valued by the learned, and all prosodians insist upon it, without however explaining the principle,[4] which is simply this take the sum, (plus *one*) of a geometrical series of numbers to the extent of the given chhandam, and this shews the number of changes Thus in the eighth system, there may be 256 metres produced because

$$\overset{1}{1} + \overset{2}{2} + \overset{3}{4} + \overset{4}{8} + \overset{5}{16} + \overset{6}{32} + \overset{7}{64} + \overset{8}{128} + 1 = 256$$

[146] Thus in the twenty-six chhandams, we are assured that 134, 217, 726, metres may be produced , while the authors that assert this cannot prove that more than 120 metres have been even devised, or that so many as twenty-five of these are in common use

[147] The following verse contains the rule for forming Chandra feet

ఇంద్రగణములందు చంద్రులు బయలాడె
పైన గురువువేసిగాని లఘువు
మగణ యగణమందు మట్టుకు గురువు రా
కుండయుండ చెల్లు కొదువలకును

4 Mr Colebrooke also gives the result of these calculations, which he leaves unexplained He shews that the idea is very ancient

Those who are ignorant of the real use of the Chandra feet, imagine that they were intended for the scansion of prose alone, the mistake is proved by attempting such scansion, on which we shall find all sorts of feet confused, and that the application of the Chandra rules is impossible Elegant and harmonious prose in any language is fully as difficult to compose, as verse , but it can never be subjected to rules for scansion All Telugu and Sanscrit prose (గద్య) is merely a chant

The rule given in the Telugu prosodians is less convenient to recollect "Write a column of the eight feet, and under that a second , add a fourth column of eight longs to the first, and of eight shorts to the second strike off the top pair, and prefix a short to all which begin with a short" The reader will perceive that the easy rule given in section 52 gives exactly the same result

Regarding the apparent paradox of a *metrical* arrangement in *prose*, elaborate proofs may be found in a small volume "De Rhythmo Graecc" published anonymously by Bishop Cleaver

[148] There are two desiderata in elegant composition in this language , one is, a certain rule for the insertion or exclusion of the Artha-bindu or semi-nasal, which appears in వీఁకు, వాఁడు and other words the other is, a fixed rule for the use of the two letters R (ర and ఱ) in orthography Criticks declare these to be so entirely dissonant that in yati or prasa they cannot even rhyme together yet after long examination I find that the best Telugu scholars living declare the variation imperceptible one of these is the learned Advaita Bramhaya, Pandit, in the Zillah Court of Masulipatam, who has compiled a work on this subject, wherein the correct orthography of more than three thousand words is decided by citations from the Maha Bharata and other works In a letter to me on the subject, that distinguished scholar remarks that one point only is indisputable, viz that wherever double r occurs, the word is Telugu, not Sanscrit, and spelled with ఱ్ఱ not

్ర, the latter of which forms is unallowable[5] Regarding them the letter ్ర subscribed to the initials of several Telugu words (as తోవ, కొత్త, పత్తి, పొద్దు likewise spelt త్రోవ, క్రొత్త, ప్రత్తి, and ప్రొద్దు), he remarks that it is generally inelegant to omit the ్ర, that a few words never admit it, and some are never used without it It is never added, I believe, to any but the following eight letters in Telugu క, గ, త, ద, ప, బ, మ, వ, in Sanscrit words however, it is added to nearly all the consonants.

[149] In section 7, I have m-ntioned pluta Though very obscurely described in the native works on prosody, this term merely signifies the grave accent, whereby a syllable is occasionally lengthened, to denote either emphasis question, or doubt Thus in the Das'avatara Charitra (VII, 155) Ahalya says to Indra (for ఏలుమి)

తే॥ ఇందుకొడబడి నన్నేలుమీ ః సురేంద్ర

The native treatises describe four degrees of length, these are, crying from afar, weeping, singing, and the exclamation of doubt, but in scansion no such distinctions are required, the pluta being always a single long syllable

The various yati rhymes have been divided into classes, designated by various names, and formed into a verse which I subjoin, with its signification The poet has contrived throughout to use the words in a double sense, so that while each line contains the name of a rule, and an instance of it, the whole expresses the praises of his god

As connected with such fancies I will just mention that the Telugus, who value every thing in proportion to its intricacy, have a number of poems (worthless in themselves) composed in the shapes of weapons, birds, trees, serpents and other figures None of these idle contrivances are found in the works of the greater poets These are termed బంధకవిత్వము.

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5 The letter ఌ is wholly obsolete, excepting in poems and even in these none of the common manuscripts exhibit it There is perhaps no practical utility in reviving the use of this letter

[150] సీ॥ 1 అబ్జగర్భశివస్వ * రాధ్యపూజ్యపదాబ్జ	1 Swara
2 కమలాక్షమానివ * ర్గ ప్రసన్న	2 Varga
3 వైభవాఖండదె * వాదిదేవకృపాబ్ధి	3 Akhanda
4 యఖిలదిక్పాలక * ప్రాదినిలయ	4 Pradı
5 నుతమందహాసబి * ందుయుతాననాంభోజ	5 Bındu (బిందు)
6 యతిదయాప్లుతనిజా * త్మామహాత్మ	6 Pluta
7 స్వప్నపౌరుషకీర్తి ` సంయుక్తసంచార	7 Sanyucta
8 మహిమనెక్కటియైన * మాన్యచరిత	8 Occatı
తే॥ 9 పోల్పనీపోల్కి కేదైవ * ములునుగలరె	9 Polıke
10 సరసగుణపాత్ర భక్తరం * జనచరిత్ర	10 Sarasa
ప్రాసనిర్భిన్నచండతరాసురేంద్ర	Prasa
యఖిలయతిగణ్య శ్రీరామ యఘవిరామ	
క॥ స్వరవర్గాఖండప్రా	Summary of names
ద్యురుబిందుప్లుతములనఁ బ్రయుక్తాక్షరముల్	
బరుపడి నెక్కటిపోలిక	
సరసలునావళ్ళు పదియు జనునీధాత్రిన్	

Each lıne ın thıs verse gıves the name of a specıes of yatı, and lıkewıse ıngenıously exemplıfies ıt Thus ın the first lıne (the metre beıng the sısa) the thırd foot rhymes to the ınıtıal because అ and ఆ are sımılar (swara) vowels, thıs, as the lıne expresses, ıs termed "Swara" yatı, 2 "Varga" yatı, ıs the rhyme of two letters ın the same Varga, (see § 122) as క and గ. 3 In whıch the consonant beıng undıvıded (అఖండ) from the vowel, ıts sımılarıty ıs sufficıent to make the rhyme, though the vowel ıs not exact (See definıtıon of Akhanda yatı ın page 85) Thus here V and V rhyme, though theır vowels, ై aı and ా a' are somewhat dıscordant 4 Pradı sıgnıfies "ప్ర &c" There are twenty upasargas, or Sanscrıt prepositıons when these occur, the rhyme ıs at pleasure on the consonant or vowel They are, pra, para, apa, sam, anu, su, pratı, apı, nır, dur, adhı, ang, upa, abhı, atı, ut, ava, vı, parı, and sa 5 Where the nasal (ం bındu,) rhymes to n 6 Pluta has been explaıned already ın § 149 7 Whereın

one or both of the rhyming letters is (san-yuct,) conjoined to another Thus in స్వ, s, is conjoined to v Sanyucta yati is not well exemplified in this specimen The principle (exemplified in sect 123) is, that where different consonants fall in one syllable, as *s* and *w* in స్వ *swa*, it is sufficient if either of them has an answering rhyme, thus చ ca would suffice, as rhyming to *s*, or *p*, as answering to *w* But where the yati is *triple*, or occurs in *four* parts of the line (as in the Sragdhara and Manini metres, the rhyme is governed by one alone of the consonants thus (san-yuct) *united* If then the second yati rhymes to the *s* (in *swa*), the third and fourth yatis in that line must also correspond with *s*, not with the *w* Such niceties are evidently necessary to poets alone See a full explanation of them in Appa Cavi, book 3, verses 107-113 8 wherein the rhyme is "occati," or *one*, that is, exactly similar This is sometimes erroneously termed *eccati*, which gives a wrong meaning 9 Where there is a mere *similarity* (పోలిక) not an exact resemblance, as between po and mu 10 A mere elegance, (sarasa) rather than exact rhyme, as between స and జ or ఝ, ఛ, స and శ Finally, Prasa yati, which has been explained in § 57

[151] While compiling these rules I have been favoured with a sight of some hymns and moral verses translated into Telugu couplets, in a metre resembling dwipada (§ 64), or, more nearly approaching to the measures used in English verse It would however, seem expedient to adhere to the metres familiar to the natives, and which have become so because most agreeable to the genius of the language Those who study prosody with so high an aim, will probably wish to adopt that mode which is recommended rather by a prospect of permanency than by mere facility of execution, and it is therefore to be supposed, that they will ultimately adopt the style of composition which has been approved by all those among the natives who have had opportunities of cultivating their own language

There certainly are some metres which closely resemble those we use , but these being found in the works of prosodians alone, not in the poets, it appears unnecessary to define them here

The Ragada metre (see § 85) with rhyming terminations in couplets, approaches, in liberty to English verse the Telugu poets however, consider it difficult to compose satisfactorily, because there are no specific rules for its structure

Appendix 2

On Orthography, Spelling, &c.

The discrepancy between the two letters R is, I believe disregarded by all modern Telugu poets,[1] who may fairly justify themselves by the high example of Potu Razu, the writer of the Bhagavata The difference is, I imagine, of very small consequence, and may be compared to that between the spelling used by Dr Johnson and that of the present day in the words *intercessour*, *behaviour*, *governour*, *emperour* , these we now write without the penultimate u, which however, we retain at pleasure in a few other words, as *favour*, *honour*, *honourable*, &c Yet, like the niceties of the accents, aspirates, and digamma in Greek, perhaps the distinction between these two letters may ultimately be again ascertained Possibly the ఱ was in old times slightly roughened, as is the case in Hindustani, where the hard and soft r are distinct , the two cases are very analogous , for, as pure Hindee words admit both species of r, while Persian derivatives used in the language, have the soft sound alone, so we find that pure Telugu words admit both, while Sanscrit derivatives never admit the ఱ As many Hindustani words are discriminated by this dissonance alone, and as several Greek words are known from one another by the accent only, so there are Telugu words which spelt with ర have one meaning, but have another if written with ఱ Thus,

1 Some who are more scrupulous, always avoid these rhymes

పరుపు signifies much,	but	పఱుపు is a bed	
తరుచు	to churn	తఱుచు	thick
పెర	a bee hive	పెఱ	other, strange
పేరు	a name	పేఱు	close set
పెరుగు	curd	పెఱుగు	to grow
వేరు	a root	వేఱు	different

As some words are spelt with either at pleasure, in a dictionary these letters should be classed together Thus మరి, and some others are written with ర and with ఱ

By the aid of prosody, and a careful perusal of the poets in correct copies, the student will acquire a knowledge of Telugu orthography which can be attained by no other method, and without such a knowledge he will perpetually be at a loss in searching for words in the dictionary For instance, in the colloquial pronunciation the broad vowel e' generally becomes ya', Thus చేత by, పేద poor, మేడ a house, నేరము a fault, &c are pronounced చ్యాత, ప్యాద, మ్యాడ, and న్యారము, a corruption which becomes evident when the ignorance of a copyist places such words in the *yati* place, so as to make *a* rhyme to *e* (see 125 and 131) By a similar vulgarity we find, in all common manuscripts of the poets as well as in ordinary correspondence, the vowel *e* substituted for *a* in such Sanscrit words as చమత్కారం, చతుర్థి, చలనం, whereby the initial short vowel becomes long, the short sound of *e* not existing in Sanscrit It will be allowed that an acquaintance with prosody must in such cases be of use to us, as we shall often be at a loss in a dictionary unless we adopt such a standard for correcting common pronunciation

Yet even with its assistance some difficulties will remain of these the principal one will be found to be the change of initial consonants, whether caused by the semi-nasal (అర్ధ బిందువు), or by any other means regarding this it will perhaps be impossible to ascertain a satisfactory rule The difficulties of deciding on the insertion or exclusion of the nasal are hardly

noticed by the old Telugu grammarians, and I have sometimes thought that they avoided the subject on account of its intricacy The initials క, చ, ట, త, ప, (in particular places) into గ, స, డ, ద, and వ, sometimes because following this nasal and sometimes by other rules, one example will suffice, గా॥ దానిఁ గన్గొని పెద్దతల్లి గినుకఁ &c *Vishnu Purana* 2, 87 here కనుగొని becomes గనుగొని and కినుకఁ, గినుకఁ This change leaves the learner at a loss whether to look for the words under k or g This difficulty may eventually be removed by classing the commutable letters together as u and v have long been mingled in the English dictionary We find however, that some words are never subject to this change, as for instance పెద్ద and తల్లి in the line now cited I am not aware that this inconsistency is noticed in any grammar The doubt regarding the ఁ (noticed in § 148) is equally perplexing

As connected with this subject I will here explain what appears to be the most convenient and accurate mode of expressing the Sanscrit and Telugu alphabets in English letters It is in fact borrowed, with slight alterations, from those of Sir William Jones, given in the opening of the Asiatic Researches, and of Dr Wilkins as explained in his Sanscrit Grammar [2]

Vowels a ā i ī u ū *ri* *rī* *lri* *lrī*, e ē ai o ō au m h,——Consonants c or k kh g gh ng, ch or ç chh j or z jh ng, t th d dh n, t th d dh n p ph b bh m, y r l l v sh s s h

Before a, o, u, క is written c, but before e, i, y, it is k. Thus కోకిల a nightingale is written Cokila The letter z will express the soft sound of జ and the *cedilla* used in French and Spanish to give c the sibilant sound, will very conveniently express the soft sound of చ, thus చాలు, చచ్చు, హెచ్చు will be

2 The systems of Gilchrist, Ward and Yates, using the Bengal pronunciation, will not suit the Telugu sounds Italicks may be used for the hard consonants if preferred

very easily expressed by calu, pacca and heccu The prosodial marks for long and short sometimes lead to inconsistency, for in such words as vriddhi increase, and proddu, time, the vowel, though short by nature is long by position not to mention the additional inconvenience that we use the same two prosodial marks as the Telugus, but sometimes with opposite significations The following two lines, for instance, are thus accented in the Encyclopoedia Britannica (Article Poetry)

> " She all night long her amorous descant sung
> Up to the fieiy concave towering high
> Throws his steep flight in many an airy whirl "

An instance of rhyming terminations in Sanscrit verse has been given in section 38 The following instance in Telugu verse occurs in the Dwipada Ramayana

> ద్వి॥ వసుమతి గన్పింప వార్ధులుఁ గలగ
> దిశలనెల్ల'ందు ప్రతిధ్వనుల్ చెలగ
> బిట్టుల్కి ఘాతముల్ బెదరగ' ట్టల్కి
> దట్టించి సింహ - నాదము చేసి పల్కె

Here the poet uses *six* rhyming syllables in each couplet, besides the two prasas while the commonest verses, such as the Sardula, require eight rhymes in each verse besides four prasas, and some, as the Manini (§ 31) have a liberty of using *sixteen* yati rhymes in four lines, (and prasas besides) few poets would superadd the difficulty of using final rhymes When such are used we often find the same word reiterated, as is allowed in Persian verse Thus in Vemana, the four lines in one verse close with the word సుమ్మీ, verily

It has been noticed that *poetical license* is in Telugu confined within very narrow limits it occasionally however, breaks through the rules of rhyme, orthography, and even grammar, as may be thus exemplified

First, in rhyme In the following verse, which is very generally known, the poet has used a prasa evidently false

శ్రీరామ రామ యనుచును
యేమానవుడాయెనేని, యేర్పడ మదిలో
నా రామవిభునిఁ దలచిన
తారాకులు డుల్లినట్లు కర్మముడుల్లుఁ

It has been noticed in Section 132, that an initial vowel cannot properly rhyme to one not initial This is denominated Akhanda yati (see Section 150) and though discountenanced by all the old poets, is very common in modern writers, and a few instances occur even in the Bhagavata

The following instance occurs in the Hamsa Vimsati,[3] (Chanpacamala)

——————కొత్త విరి
* గుత్తి చనుంగవలి' ంపు నింప పొ-
- ల్పలరు లతా లతాంగులను
` ఁబాయుటలె' ట్లగు పల్లవాశికిఁ (*Book*, 5, 259)

Here the initial vowel a, in *polp'alaru* is allowed to rhyme to *bayu*, which commences with a consonant, an inelegance similar to that of placing the caesura in English verse on a wrong syllable, as in these lines in Milton

"Shoots invi | sible virtue even to the deep" P L 3, 586
"Submitting to what seem'd reme | diless" 9, 919
"Burnt after them to the bottom | -less pit" 6, 866

Also in Latin verse, in Horace

"Nunc illud tan | tum quae | ram, meritone tibi | fit"
1 Sa 4, 64

"Jupiter exclamat simul atque au | divit at in se"
1 Sa 2, 18

"Non incendia Car | thaginis impiae" 4 Car 8, 17

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3 While the present sheet is going through the press my assistants have completed a critically exact copy of this very useful work, by comparing the various readings in five manuscripts The Telugu Pancha Tantram and Suca Saptati are also works peculiarly profitable to those who study the language, and will I hope be one day printed from the copies now preparing

It is evident that these flaws are imperceptible unless the ear is thoroughly practised in the harmony of the metre

Second, in orthography, the word మొగ్గ, a bud, is in the following line spelt with a single g for the sake of metre

సీ॥ ముత్యంపు సరులును మొగయు తీగెయుఁ బెట్టి

(*Vishnu Purana*, VI, 12 *Tale of Tara*)

and in the same poem (1, 157) the word తెప్ప *teppa*, a float, is spelt in an Utpalamala verse తేప *tepa* which signifies a time

————————సం.

తాపములెల్లఁ బుచ్చి, విధి
* తంబున సంపదలి' చ్చి, భక్తులం
దెపయుఁ బోలె దుఃఖ - జల
* ధిఁ బడకు' ండఁగ &c

The principle on which this change is made is explained in Section 93 In the following verse in the eighth book of the Maha Bharata[4] by a similar license ఎచట is written for ఎచ్చట.

4 The Maha Bharata is divided into eighteen Parvas, or Books, each of which is cited by its title, (as the Iliads are by certain letters) not its number The following are the names of the eighteen parts, together with the number of cantos or chapters (aswasas) into which they are divided in the Telugu translation The whole amounts to 23,000 stanzas of four lines in each

I	Adi Parvam	8	X	Sauptica	2
II	Sabha	2	XI	Stri Parvam	2
III	Aranya, or Vana	7	XII	Santi	6
IV	Virata	5	XIII	Anusasanicam	5
V	Udyoga	4	XIV	Aswamedha	4
VI	Bhishma	3	XV	Asramavasa	2
VII	Drona	5	XVI	Mosala	1
VIII	Carna	3	XVII	Maha Prasthanica	1
IX	Salya	2	XVIII	Swargarohana Parvam	1
				Total	63

క॥ నీ చెప్పెడు మెయి జూడగ
నీచత వాటిల్లె మన యనీకమునకు , (దా -
- రే' చట చెడిరో కౌరవు
లా, చరితము' పన్యసింపుమ' ంతయు తెలియఁ

Carna Parvam, 2 417

That these changes are regulated rather by taste than any fixed rule is exemplified in an anecdote of the poet Bhadraya, who was a *camsala*, or goldsmith by profession, but became one of the favourite bards of Crishna Rayulu, *the Augustus of Telingana.* He considered the following verse to be the most perfect in his poem entitled the *Sarasa mano ranjam*

యొన్నడు నేరిచెఁ బెళుకు ⁊ లీచెలి కన్నులు ' కారు కమ్ము(ల
న్నన్న ! కురుల్, పిరుందు, పటు - + పై, పటుపై ఖరిఁ గైకొనెఁగదె '
మొన్న గద' మ్మ పిన్న మొన మొల్కలు ' నేడి'దె ముద్దులాడిరే '
చన్నులు గొప్పలై, పయిట సందున దాగెరబూచులా' డెడిఁ '

To this, Rama Crishtamma, a rival poet, objected that several of the words were inelegantly contracted , Bhadraya replied in this epigram

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Of these the first five books are commonly designated the Adi Panchacam , the next five, the Yuddha Panchacam, the term Antya Panchacam includes five more , while the last three books have no peculiar designation By the aid of the following lines the names and order of the books may be recollected

[1]Adi, [2]Sabh', [3]Aranyamque, [4]Virat', [5]Udyogaque, quinque,
[6]Bhishmas, [7]Dro, [8]Car, [9]Salyaque, [10]Sauptica (proelia quinque ,)
[11]Stri, [12]Sant, atque, [13]Anusas', [14]Asw', [15]Asrama, quindecimum fit,
[16]Mosala, [17]Prasthanic' et Swargam, Bharata Magna

[Note Last five books are sometimes called the అంత్యపంచకం while the intermediate three (xi, xii, xiii) are termed the శాంతిత్రయం

The Candas, or books of the Ramayana are named [1]Balas, [2]Ayodhya Canda, et [3]Aranyam, [4]Kishkindhaque, [5]Sundara, [6]Yuddh' atque [7]Uttara; sunt Ramaide septem]

వెలగకు వెల్గ యంచు సర * విఁ జరి కొండ నృసింహుఁడా' డగా,
మొలకకు మొల్క యంచు, కవి * ముఖ్యుఁడు భద్రయ పల్కఁ దోసమా ?
భళిభళి ' మంచి మాటయె ' ప్ర - * బంధము ' నా జలరాశి, దానిలో
పల నెరుసుల్ గణింతురె య * పారములౌ మణులెల్ల నుండఁగఁ

"While *Velga* is written for the *velaga* tree by the poet Cari Conda Nrisimhu, without blame, is the contraction of *molca* for molaca to be condemned in Bhadraya ? Well, well, I agree,—the volume is as an ocean, will you calculate the motes therein while it contains innumerable gems [5]

Thirdly, the poets sometimes depart from the rules of grammar , the instances of this given in § 31 are less remarkable than the following

Certain words are denominated by the Telugu grammarians, "Drita," while others are described as "Cala" Of these expressions I had composed a minute explanation in the present place , but however gratifying the discoveries were which I believed I had made, towards a clear elucidation of this extremely intricate subject, I have at last excluded them, as more properly belonging to a systematic grammar of the language I will therefore only observe, that the poets depart sometimes from the most obvious principle of the Cala words , which is that "no nominative case can take n to prevent elision" To this principle the following citation is plainly opposed

ఉ॥ అందరు నందరౌనె కద యందరిలో పవనాత్మజుండునీ

Uttara Ramayana, book 5, 80

In the Cavi Siro Bhushanam, a voluminous Sanscrit commentary on the Telugu grammar, the critic remarks that "deviations from the rules of Cala are allowable only if poetical authority be adducible" Such expressions leave the subject in great uncertainty which can only be removed by a

5 The ocean being fabulously considered to be full of jewels To this idea Shakespeare alludes in Clarence's dream

careful examination of the language as used by the poets After twice translating the grammar of Nannaia Bhatt, with the comment upon it written by Bala Saraswati (if that really be the name of the author) into English, I am obliged to conclude that these works contain merely the outlines of a grammar, and that to comprehend them requires a previous acquaintance both with Telugu itself and with the rules of Sanscrit, as explained in the ancient grammarians The whole of these treatises are arranged in a manner so studiously abstruse, that unless the reader has a previous acquaintance with the principles to be explained, it is hardly possible for him to understand the mode adopted to define them Several important rules also are omitted, while some points comparatively unprofitable are laboriously investigated

Accustomed to receive traditionary opinions without venturing to question their accuracy, the Telugu grammarians, with the exception of a few enlightened men, always denominate "*Sanscrit the mother and Telugu the daughter*" Were this the truth, how are we to account for the curious fact, that not one professed scholar in a hundred among bramins, is to be found, who is equally versed in both languages? Many who have studied Sanscrit with distinguished success, remain so entirely ignorant of their native tongue, that the plainest points in Telugu grammar, orthography, and prosody, are beyond their knowledge This is the effect of the intricate and pedantic manner in which philology has been treated by the native criticks, and when a more rational mode is adopted, we may certainly hope it will be attended by a beneficial restoration of learning

There is certainly a far closer affinity between Latin and French, or Greek and English, than between Sanscrit and Telugu yet we should not consider a grammar of any practical use which should teach English or French upon the principles peculiar to Greek or Latin, nor consider a foreigner likely to attain English with greater facility, because he already possessed a knowledge of Greek —to consider Telugu as

grounded on Sanscrit, or even resembling it in *any part of fundamental grammar*, is a popular delusion, which will certainly be removed by a fair and unbiassed examination of the native grammars to which I have alluded

It is doubtless convenient to illustrate any language by aid of rules already familiar to the learner, such as those of his native tongue these allusions however, increase the difficulty to those who possess no such previous knowledge In illustration of what I have stated, I will here give the cases of the noun, with their names, as defined in the native Telugu grammars

1 Prathama vibhacti, the nominative case

2 Dwitiya do is the accusative or objective and is likewise governed by కూర్చి, or గురించి for, concerning &c

3 Tritiya do (the instrumental) తోఁ, తోఁడ, చే, చేత, with, by

4 Chaturthi do కై, కొఱకు, కోసరము, for, on account of, the dative

5 Panchami do కంటె, కన్న, వలన, వల్ల, పట్టి than, by, through the ablative

6 Shashthi do యొక, యొక్క, (the genitive, of) with కి, or కు (the dative, to, for) also లోఁ, లోఁపల in within the possessive

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6 The following lines may aid the recollection of these signs

[1] Primus, Nominativus [2] *cur chi, gurinchi*, Secundus,

Accusativus et est sed [3] *to, che*, Tertius optat

[4] Quartus, *cui, coracum* [5] Quintus, *cante, valla, patti*

[6] Sextus, *lopala*, *lo*, *Genitiva Dativaque confert*

7 Saptami   do   ఇందు, అందు, and న, by, in, &c called the *locative*

8 Sambodhana, the vocative   usually considered the same as the first case

The student who has occasion to converse with learned bramins upon grammar, will find it necessary to recollect the Telugu affixes signified by the numerical designations of the cases , he will however, perceive the absurdity of applying such an arrangement (though laid down by the ancient criticks) to the Telugu noun , which in fact, has only the same cases as are used in Latin   several of the commonest affixes, as పైన and మీద, above, కింద under, అవతల beyond &c &c are excluded from this list , they have indeed no claim to be placed in it, but the other words here adapted to the Sanscrit classification have no better reason to support them

It is to be hoped that a Telugu grammar may eventually be written for the use of the natives, in a plain and intelligible manner, free from the difficulties hitherto imposed upon it by a superstitious adherence to the Sanscrit system, and clear to the ordinary reader   Such a work may be comprized in a volume about the size of the present one, and should on one hand exclude much that the old grammarians have inserted, and on the other explain many points which it will be found they have left involved in very considerable uncertainty

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[7] Septimus, *ind' and'* et *na* requirit et ille Localis

[8] Octavus casus, Sambodhana, qui Vocativus

Appendix 3

Tables of the Uniform Metres

The Metres are here classed according to the foot with which the line commences The trisyllabic feet of which it consists are given opposite, and in the next column the same syllables are given divided so as to exhibit the place where the yati or caesura falls

Thus if a verse occurs, of which the name and proper scansion are unknown, it should first be scanned with feet of three syllables, these perhaps prove to be NNMYY by referring to these feet under N, the initial, in the table, it appears that the correct name is Malini , beyond which the next column shews that if divided at the yati, the component feet prove to be NNGG * RRG Then by referring to the index under Malini, &c a definition may be found of any metre that is in use

Where prasa is used *instead* of yati, this is signified by P The numerals give the sum of the syllables in the line, and the number of the yati Thus the Champacamala is marked as belonging to the 21st Chhandam (see § 144, 145) and as having yati on the eleventh syllable in each line

Transcribers when ignorant of the metre, often run the whole verse into one undivided line, or insert the stops, (l and ll) at wrong places when this is the case, the metre may be discovered by finding the places of the four prasas, or by dividing the verse into four lines equal in length, before attempting to scan the feet

The contractions used in these tables of భ్ల గ్గ ల్గ &c. represent భల, గగ, లగ &c Numerals, as ౫ని &c denote that one foot is repeated so many times Lest న N should be mistaken for స S, the former is written ని Ni

The common and therefore the useful metres are always free from doubt but among those that are more rare we sometimes find the same under different names in different authors (see § 36 and 31 and note page 19) while elsewhere one name is applied to very different kinds In such cases the name is obviously the point of the smallest importance In some metres (see § 113 and 31) the rhyme falls in different places at pleasure It is possible also (see sect 46, 47) that the reader may sometimes meet with a few sorts of verse not noticed here, such however, may fairly be considered as merely feats of ingenuity, unauthorized by the leading poets in the language, and therefore both the scansion and the title may be unprecedented In such cases, and indeed in all, a comparison of the metre in the four lines will suffice to show the form intended by the writer

No student will have occasion to refer to these tables, till he has acquired a considerable proficiency in the art and after a little progress, his ear will become a sufficient guide in all the metres worth knowing

మగణాది వృత్తములు	గణములు	ఛందం	యతిస్థానము	యతి
మత్త - -	మభసగ - -	10	మభ* సగ - -	7
శుద్ధవిరాటము - -	మపజగ - -	10	మలల*రవ - -	6
పణవము - -	మనయగ - -	10	మలల*సగగ - -	6
శాలిని - -	మతతగగ - -	11	మత*తగగ - -	7
వాతోర్మి - -	మభతవ - -	11	మభ' తవ - -	7
జలధరమాల - -	మభసమ - -	12	మభలల మగ - -	9
విశ్వదేవ - -	మమయయ -	12	మగగ*రరగ - -	6
ప్రహర్షిణి - -	మనజరగ - -	13	మనల*రయ - -	8
మత్తమయూర -	మతయసగ - -	13	మతల*తయ - -	8
ఆసంబాధ -	మతనసగగ -	14	మతన*సగగ - -	10
మందాక్రాంత - -	మభనతతగగ -	17	మభనగ'రరగ - మగ*నస*రరగ -	11
కుసుమితలతావేల్లిత -	మతనయయయ -	18	మతనవ*రంగ -	12
శార్దూలవిక్రీడిత -	మసజసతతగ -	19	మసజస*తతగ -	13
స్రగ్ధర - -	మరభనయయయ	21	మరగ'ననగ*రరగ	8, 15
పరసిజము - -	మతయ 4 నస -	24	మతయ' 2 నలల ననగ	10,18
భుజంగవిజృంభితము	మమత 3 నరసవ	26	మమగగ* 3 నల 'రసవ	9, 19

యగణాది వృత్తములు	గణములు	ఛందం	యతిస్థానము	యతి
భుజంగప్రయాతము -	యయయయ -	12	యయల*తగగ -	8
చంద్రశ్రీ - -	యమనసరగ -	16	యమనలల*తగగ -	12
శిఖరిణి - -	యమనసభవ -	17	యమనస*భవ -	13
మేఘవిస్ఫూర్జిత -	యమనసరరగ -	19	యమనస*రరగ -	13

రగణాది వృత్తములు	గణములు	ఛందం	యతిస్థానము	యతి
మయూరసారి - -	రజరగ - -	10	రజ*రగ - -	7
రథోద్ధత - -	రనరవ - -	11	రన*రవ - -	7
స్వాగత - -	రనభగగ - -	11	రన'భగగ - -	7
శ్యేని - -	రజరవ - -	11	రజ'రవ - -	7
స్రగ్విణి - -	రరరర - -	12	రర రర - -	7
భూనుత - -	రనభభగగ - -	14	రనభ'భగగ - -	10
మణిభూషణ - -	రనభభర - -	15	రనభ భర - -	10
హంసయాన-శాంతి-సుగంధి - -	రజరజర - -	15	4 హ' 3 హగ - / రజహ*రజగ -	9
మత్తకోకిల - -	రసజజభర - -	18	రసజల'రసవ - -	11
చంద్రకళ - -	రసనతజజగ -	19	రసనగ*భభర -	11
భ్రమరశింజిని - -	రనరనరనర -	21	రన'రన రనర -	7, 13

సగణాది వృత్తములు	గణములు	ఛందం	యతిస్థానము	యతి
తోటక - -	సససస - -	12	ససలల*భగ - -	9
ప్రమితాక్షర - -	సజసస - -	12	సజలల*భగ - -	9
మంజుభాషిణి - -	సజసజగ - -	13	సజలల'రవ - -	9
ప్రహరణకలితము -	నసనినిగ - -	13	సస*నినిగ - -	7
మత్తేభవిక్రీడిత -	సభరనమయవ -	20	సభరనగ*తతగ -	14
లాటీవిటము - -	4 సమతయ -	21	4 స ' మతయ - -	13
మణిమాల - -	సజసజసజస -	21	సజసల'భజభవ -	11
మహాస్రగ్ధర - -	సతతనసరరగ-	22	సతగగ'ననగ'రగగ	9, 16

తగణాది వృత్తములు	గణములు	ఛందం	యతిస్థానము	యతి
ఇంద్రవజ్ర - -	తతజగగ - -	11	తతల*రగ - -	8
కాంత - -	తజజవ - -	11	తజల*భగ - -	8
ఇంద్రవంశ - -	తతజర - -	12	తతల*రవ - -	8
వసంతతిలక - -	తభజజగగ -	14	తభల*భరగ - -	8
జగణాది వృత్తములు	**గణములు**	**ఛందం**	**యతిస్థానము**	**యతి**
ఉపేంద్రవజ్ర - -	జతజగగ - -	11	జతల*రగ - -	8
వంశస్థ - -	జతజర - -	12	జతల*రవ - -	8
జలోద్ధతము - -	జసజస - -	12	జసల*భవ - -	8
పంచచామరము - -	జరజరజగ -	16	జరజ*రజగ - -	10
పృథ్వి - -	జసజసయవ -	17	జసవ*నిరర - - } జసజలల*రర - }	12
భగణాది వృత్తములు	**గణములు**	**ఛందం**	**యతిస్థానము**	**యతి**
రుగ్మవతి - -	భమసగ - -	10	భగగ*భగగ - -	6
అల్పభారతి - -	భభభగ - -	10	భభ*భగ - -	7
మోదక-తోదక - } దోదక-భారతి - }	భభభగగ - -	11	భభ*భగగ - -	7
మంధరవృత్తము -	భభనినిగ - -	13	భభ*నినిగ - -	7
జలధర - -	భభభజవ - -	14	3 భల*భగ - -	11
సుందర - -	భభరసవ - -	14	భభహ*భర - -	9
భూతిలక - -	భభరసజజగ -	19	భభరలల*రసవ -	12
ఉత్పలమాల - -	భరనిభభరవ -	20	భరని*భభరవ -	10
అంబురుహ - -	భభభభరసవ -	20	4 భ*రసవ - -	13
సుభద్రక-భద్రక -	భరనిరనిరనిగ -	22	భరనిహ*భజభవ -	12
మానిని-మదిర -	భభభభభభభగ -	22	భభ*భభ*భభ*భగ }	7, 13 19
క్రౌంచపదము -	భమసభ 3 నియ	24	భమసగ*నినిల్ల*నియ	11,19
వరసుందరి । ఇందువ దన । వనమయూరము }	భజసనిగగ -	14	భలభల*భలగగ -	9
భాస్కరవిలసిత -	భనిజయభనినిసగ	25	భల్లిభగ్గ*భల్లిల్లిగ్గ -	13
మంగళమహాశ్రీ -	భజసనిభజసనిగ్గ	26	భలభల*భలభల } *భలభలగగ }	9 17
లయగ్రాహి - -	భజసనిభజసనిభ - - య	30	P భ్లభ్ల P భ్లభ్ల P భ్లభ్ల P భ్లగగ - -	

నగణాది వృత్తములు	గణములు	ఛందం	యతిస్థానము	యతి
చంద్రిక	ననరవ	11	నన*రవ	7
ద్రుతవిలంబితము	నభభర	12	నభ*భర	7
రోదకము	నజజయ	12	నజల*భగగ	8
ప్రియంవద	నభజర	12	నభల*రవ	8
రుచిర	నభనజగ	13	నభలల*రవ	9
ప్రభాత	నజజరగ	13	నజల*రయ	8
పరాజిత	ననరసవ	14	ననహ*భర	9
ప్రహరణకలితము	ననభనవ	14	ననగ*ననగ	8
మాలిని	ననమయయ	15	ననగగ*రరగ	9
మణిగణనికరం	ననననస	15	ననలల*ననగ	9
కేసర	నజభజర	15	నజభల*రవ	11
మనోజ్ఞ	నజజభర	15	నజజ*భర	10
అలసగతి	ననసభయ	15	నసన*భయ	10
పద్మక	నభజజజగ	16	నభజల*భర	11
ప్రియకాంత	నయనయసగ	16	నయనల*తయ	11
మేదిని-వాణిని	నజభజరగ	16	నజభల*రయ	11
హరిణి	నసమరసవ	17	నసమగ*జజగ	11
నర్కుట-అర్కుట	నజభజజవ	17	నజభల*భభగ	11
చంపకమాల	నజభజజజర	21	నజభల*భభరవ	11
అతివినయ	5 నన	18	3 నల*ననవ	11
త్వరితపదగతి	5 నగగ	17	3 నల*ననగ	11
తరల	నభరసజజగ	19	నభరలల*రసవ	12
ఖచరప్లుత	నభభమససవ	20	నభభగగ*భభర	12
ప్రభాకలిత	నజజభరసవ	20	నజజభ*రసవ	13
వనమంజరి	3 నజజభర	21	న 3 జల*రసవ	14
అశ్వలలిత	నజభజభజభవ	23	నజభజ*భజభవ	13
కవిరాజవిరాజిత	న 6 జవ	23	నజల*భభ*భభ* భగ	8, 14, 20
బంధురము	4 నస 3 భగ	25	4 నస* 3 భగ	16
లయవిభాతి	నల్లభ నల్లభ నల్లభ నల్లగగ		P నల్లభ P నల్లభ P నల్లభ P నల్లగగ	

Appendix 4

The State of Telugu Books
(MAHA BHARATA)

To give an idea of the present state of the Telugu books, I will here subjoin a passage from the Maha Bharata, followed by one from the Bhagavata, in the former of these I will give the variations that occur in ten different copies

Maha Bharata, book 2 (Sabha Parva), part 2, verse 155-168

సభాపర్వం - - ఆ —॥ పద్యం ౧౫౫ మొదలుకొని ౧౬౮ వరకు

మాడగంగనుటయు
యిమ్మగ మ్మాడగగనిన
యిమ్మల మ్మాడగగాన్పు మది
కం॥ నెమ్మని]ధర్మజుతో జూద [మ్మాడగవలయు] నాకు ధరణీశ్వరయగ్గం[మది

బడయంగ మభిహితశిద్ధిఁ
యాల వడయగ మవహితబుద్ధిఁ మీరిం
యు] సమసైశ్వర్యమ్ములు [బడయగ]నుపాయ [మభిమతశిద్ధిఁ ॥ క ॥ మీరిం

నిట్టి
దులకిందరు కే తేరగ సూడఁ నట్టి
దరిందులకు [జను] దేరగ నేనందయుండితినిసభ]జూడఁ] ధారుణి (నట్టి

వినియు
విచిత్రన వినను దెవ్వరిచేఁ

విచిత్ర స)ధారచనలు[వినగ]జూడబడ[దెవ్వరికిః ॥౨॥ అదియట్లనిననిర్మల

శశిప్రభాకారంబై
నిఖిలరత్న
వివిధరత్న
సువర్ణరత్నబులు భాసురంబైయున్న
స్ఫటిక శిలానిర్మితంబైన [సువర్ణరత్న] ప్రభా [భాసురం బైన] యాసభ

హారికులయిన
జలాశయంబను జలాశయంబనివగచి
విభవంబు వేడుకనందు కృమ్మరు]నలినహారినీల స్నిగ్ధ మణిస్థలంబు జూచి
యొప్పు]జూచుచు[కృమ్మరు]వాడహారినీనీల)బద్ధ[స్నిగ్ధ]మణిస్థలంబునందు]

త్కర్షణంబు చేశిమరినిర్మల శిలాబుద్ధి జలాంత పరిపూర్ణంబైన
పరి దానో[త్కర్షణంబు] చేశినవిమల [మణిశిలాబుద్ధి] నుదకపూర్ణంబైన]

బావి
వాపి వెల్లిన నన్నునుంజూచి
భావి]సొచ్చికట్టినపుట్టంబుదడియ [[దెల్లిన]నన్నుంజూచి [వృకోదరుండునగి

బోధితులైన
నంతదానినెరింగి జితప్రబోధితులైన
యె [నంతదానినంతయు నెరింగి] ధర్మరాజ [చోదితులైన] కింకరులు నాకు

పరిధానంబులు వివృతద్వార దేశంబున కవాటబృంహితద్వా
పరిధానంబు] దెచ్చియిచ్చిరిమరియు [వికృతద్వారంబున] కవాటఘటితం

పిహితద్వారంబు
రంబని చొరనొల్లకపోయి బహితద్వారంబు సఘటితంబుగా
బని]నొరనొల్లక] కవాట [ఘటితద్వారంబు] వివృతద్వారంబుగా] వగచి

చొరనొల్లక ఘటిక ఘట్టిత న
[చొరబోయి] తత్కవాట [స్ఫటిక] శిలా[ఘటిత] లలాటుండనైననన్ను[న

పరివృతయైయున్న
నేక విలాససహస్ర పరివృతయైన నంతకు
నెక సహస్ర] విలాసినీ [పరివృతయైయుండి] ద్రౌపదినగియె [నంత] నకుల

యిటవిచ్చెయుమని
సహాదేవులుబర తెంచియిదివాకిలి [యిటవచ్చునది] య నినన్నుందోట్టొని

ప్రాభవంబు
ప్రాలంబంబు బైయున్నయది
చనిరట్టిసభా ప్రలంబంబు] నాకుహృదయశల్యం [బైనయదీ] ॥కం॥ పెద్దలు

వినిమెగ
యవియేగ
హీనతబొందిరితద్దయుహీనులు సమృద్ధిదనరిరిని యమం । బెద్ది విధి యోగ ।

పోద్దతులు
ప పోన్నతులు సూచి శు
మునకును । హృద్ద [పోన్నతులు] జూచి] యెట్లుసహింతుఁ॥క॥పరమ[సు

ఖో మేకొనంగ నేనినిజే యంత
ఖో] పాయంబున పర సంపద [చేకొనంగ] బడు[నేనినరే]శ్వర [యింత]కం

బొందుగలదె
బెందుగలదె భూపాలకుఁ
ట్టెమిక్కిలి పురుషార్థం బెద్దియొండు]భూనాధులకుఁ ॥క॥ నముచియనుదను

బలమదనురుర
బలమదను
శేయుచునున్న దాని బలవైరి
జుడుగ్ర తపము [శేయుచున్న [వాని] భలభేది] యథ । ర్మమునవధియించె

యమునెవ్విధినైన నిలఁ
ఘమునెవ్విధియైన మతిఁ అల్పుడయ్యు
రిపుసంఘమునెమ్మెయినైన మహిఁ అల్పుడైనన
[రిపుప । ఘమునెమ్మెయినైన] జెరుపగావలయు [మధిఁ] ॥ఆ॥ అల్పుడయ్యు

నధికుండయిపరా
ధికుడైనపరా మాని
మనుజుడతి పరా]క్రమమున పేర్మితరతరంబ పెరుగుచున్న వాడు [మ్రాని

మామాని
ని క్రిందిలి మ్రమాని బగర
ని] మొదల] వల్మీక [మమ్మాని] చెరుచునట్లకడగి చెరుచు] బరులా ॥గీ॥ అహిత

యుపేక్షితంబైననల్పునున్న
వృద్ధి యుపేక్షతంబైన నల్పజాడ్య
వృత్తి యుపేక్షంబయయ్యుపాయజాడ్య నది
[బుద్ధి] యుపేక్షితంబగుదుజౌత్య। [మగు] మహావ్యాధియును బోలె]

శ్రీ
శ్రీ
నిదియ క్షికు నిర్మూలతాంగు శ్రీ
నదియు [సాధ్యమైయుపే] క్షితు] నిర్మూలితాత్మ । జేయు । గాన పాండవ [శ్రీ

యుపేక్షకును
యుపేక్షింప
నైపరాదుక్షంపరాదుమనకుమనకు నైననునపహరిప
యుపెక్షంబుగాదు] నాకు । వ। వానినెవ్విధంబున [నైన] నపహరింప

నవలయు హృదయరోగంబు లేదనిన
వలయునట్లుగా నినాడునా [హృదయతాపంబున] కుపశమనంబు [గాదనిన]

యాసుయోధనునకు
దుర్యోధనునకు] శకుని యిట్లనియె ॥ సీ ॥ నాగరథాశ్వసన్నాహ మొనర్పక]

ధములను
యొడ్డనం బేర్పడ దములకు
యొడ్డనంబులు దీర్ప] కుభయ సైన్యవీరులక రముల వివి ధా యు]ధంబుల]

సంఘట్టికారవంబు మేర్పాటజాయకన
నన్యోన్య] సంఘట్టనారవంబు । లె నగంగ సంగ్రామ [మేర్పడజాయక] య

రొలిచి
డొలిచి పరమహీపతుల
క్షముల్ లొడ్డి నేన శ్ర ప్రతిపక్షతతుల సంపదలు జెయించినీ
క్షముల్] దాల్చియేన శ్ర]మమున] ప్రతిపక్ష] పతుల] సంపదలు నీకిచ్చెదనీ]

గడగి
గణగు
వగపంగ గా నేలయిపుడు గడగునా
రీతి]వగవంగ] నెలధర్మ । రాజుప్రీతితోడరావించియతనితో । గడగు । జూద

వొంటిపాట
మాడు వొండుచోట నైనతొడరిగెలువ
[మాడ]గౌరవేంద్ర । వొండుపాట] పాండవోన్నతివేల్పుల । కైననపహరింప
నలవిగాదు
నలవికాదూ॥

In this passage the difficulty of printing the deviations has occasioned the omission of many, the following is the same, duly corrected

Maha Bharata, Book 2, (the Sabha Parva)

౧౫౫ ॥ క ॥ యిమ్మగ ధర్మజుతో జూ
దమ్మా 'డగ వలయు, నాకు ¹ ధరణీ'శ్వర య
క్షమ్మ'దియు సమస్తై'శ్వ
ర్యమ్ములు బడయగ నుపాయ * మ'భిమత సిద్ధిఁ

౧౫౬ ॥ క ॥ మీర'ందరిం'దులకు జను
దేరగ నేన, ంద యుండి * తిని సభ జూడఁ
ధారుణి నట్టి - విచిత్ర - స
భా - రచనలు వినగ జూడ * బడదె'వ్వరికిఁ

౧౫౭ ॥ వ ॥ అది యెట్ల'నిన నిర్మల - స్ఫటిక - శిలా - నిమిఁతంబై శశి - ప్రభా - ప్రకాశంబై వివిధ - రత్న - సువణఁమయ - ప్రభా - భాసురంబైన యా - సభ - యొప్పు జూచుచు వేడుక నందు గ్రుమ్మరు - వాడ, హరి - నీల - బద్ధ - స్నిగ్ధ - మణి - స్థలంబు జలా - 'శయంబుగా

౧౫౮ వగచి' § పరిధానో - త్కఁషఁంబు చేసి నిర్మల - శిలా - బుద్ధి నుదక - ప్రపూర్ణంబైన బావి సొచ్చి కట్టిన - పుట్టంబులు దడియ ద్రెళ్లిన నన్నుం జూచి వృకోదరుండు నగియె నంత ధర్మరాజ-ప్రచోదితులైన కింకరులు నాకు బరిధానంబులు దెచ్చి యిచ్చి

౧౪౯ రి § మరియు వివృత - ద్వారంబు కవాట - ఘటితంబ' నిచొర
నొల్లక కవాట - ఘటిత - ద్వారంబు వివృత - ద్వారంబుగా వగచి
చొర బోయి త - త్కవాట - స్ఫటిక - శిలా - ఘట్టిత - లలాటుండనైన
నన్ను ననేక - సహస్ర - విలాసినీ - పరివృతయై యుండి, ద్రౌపది న

౧౫౦ గియె, నంత నకుల - సహదేవులు పరతెంచి' యిది వాకిలి యిట
వచ్చునది యని నన్నుం దోట్కొని చనిర'ట్టి సభా - ప్రాలంభంబు
నాకు హృదయ - శల్యంబై యున్నయది

౧౫౧ ॥ క ॥ పెద్దలు హీనత బొందిరి
తద్దయు హీనులు సమృద్ధి * దనరిరి నియమం
బె'ద్ది విధి - యోగమునక' సు
హృ ద్ద పౌర' న్నతులు సూచి * యెట్లు సహింతుఁ,

౧౫౨ ॥ క ॥ పరమ - సుఖో - 'పాయంబున
పర - సంపద చేకొనంగ * బడునే' ని నరే
శ్వర యంతకంటె మిక్కిలి
పురుషార్థం బె' ద్దియొండు, * భూ-నాధులకుఁ

౧౫౩ ॥ క ॥ నముచి యను దనుజుడు' గ్రత
వము సేయుచునున్నవాని * బలమధనుడ' ధ -
ర్మమున వధియించె, రిపు - ప
క్షమునే' విధినైన జెరుప * గావల యుని'లఁ

౧౫౪ ॥ ఆ ॥ అల్పుఁడ'య్యు మనుజు * డ'తిపరాక్రమమున
పేర్మి తరతరంబ * పెరుగుచున్న
వాడు ద్రాని మొదలి * వల్మీక మ'మ్రాను
చెరుచునట్ల కడగి * చెరుచు బగర

౧౫౫ ॥ తే॥ అహిత - వృద్ధి యుపేక్షితం * బ'గుడు జాడ్య
మ'ది మహా - వ్యాధియును బోలె* న'ది యసాధ్య
మై యుపేక్షకు నిర్మూలి * తా-' త్మ జేయు
గాన పాండవ - శ్రీ యుపే * క్ష్యంబు గాదు

౧౫౬ ॥ వ ॥ వాని నె - వ్విధంబున నై'నన'పహరింప వలయు నట్లు
గానినాడు, నా - హృదయ - తాపంబునకు' పశమనంబు గాద'నిన ।
యా దుర్యోధనునకు శకుని యిట్ల'నియె

౧౬౭ ॥ సీ ॥ నాగ - రథా' శ్వ - స * న్నాహమొ' నర్పక
యొడ్డనంబులు దీపఁ * కు'భయ సైన్య
వీరుల - కరముల * వివిధా'యుధంబుల
నన్యోన్య - సంఘట్ట * నా - రవంబు
లె' సగంగ సంగ్రామ * మే - ర్పడ ఁజేయక
నక్షముల్ దాల్చియే * న శ్రమమున
ప్రతిపక్ష - తతుల - సం * పదలు జయించి నీ -
కి'చ్చెద వగవంగ * నేల ధర్మ -
౧౬౮ ॥ ఆ ॥ రాజు బ్రీతితోడ * రావించి యతనితో
గడగు జూదమా' డ * గౌరవే - ంద్ర
యొండు - పాట పొండ * వోన్నతి పేల్పుల -
కైన నపహరింప * న' లవి గాదు

Maha Bharata, book 2, (Sabha Parva) part 2

(Duryodhana relates the splendour of the palace wherein the Pandavas resided)

Verse 155 I desire O king *Dhritarashtra*, to game with king Dharma, to vanquish him ,—to all the sacrifices he performs I will oppose this one device

156 When all of you returned hither, I remained there, and viewed the court , surely no one has ever beheld its equal in beauty

157 For it is built of spotless crystal and bright as the sphere of the moon, adorned with variegated gems and gold in countless confusion, most glorious in splendour , beholding its elegance and roaming through it with delight, (158) I came to a spot decorated with polished stones that appeared to me as a fountain , deceived, I lifted my skirts as I stepped into that *delusive* spring, *which was in truth* framed of sparkling stone , but beyond it was a *real* bath of water into which through this delusion I fell, and my vest was wetted , at seeing this Vricodara (Bhima) laughed , (159) but messengers appointed by king Dharma gave me a fresh robe , then coming to a *transparent* door which was closed, I believed it open, and struck my head against it, (160) Draupadi sitting among her maidens,

laughed at me then Nacula and Sahadeva came to me and said, This is the door, you should come this way , they took me with them The glory of that house grieved my heart

161 The great are degraded , and the base have been exalted , What rule is this ! Ah how can I endure to behold this prosperity enjoyed by my relation ?

162 Is there any means of conquest better than that of possessing one's self with facility of the wealth of others, O prince ? is there a noble deed greater than this ?

163 Did not Indra, *however* wrongfully, slay the Titan named Namuchi while performing penance ? is it not then lawful to slay our enemies by any means, *right* or wrong ?

164 A base man who by resolution rises by degrees, little by little, to power , is like the white ant hill that rises slowly round the root and destroys the tree

165 He who despises the increase of a foe, is like him who allows an indisposition to increase to a disease , then let not us despise the growing prosperity of the Pandavas

166 In some mode or other must we plunder them , by no other means can my heart gain content He said, and thus did Sacuni reply to Duryodhana

167 Without placing either elephants, cars, or steeds in array with troops drawn up , without the shouts on each side of heroes variously armed , without any such encounter, will I easily win the heaped up wealth of my foes with the dice alone, and deliver the spoils to thee , why then grieve ?

168 Invite Dharma Raza with kind words , and play with him at the fatal game, O prince of the Curu race ! by no other means is it possible, even to the gods, to spoil the Pandavas of their ancient possession

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An extract from the Bhagavata which it was proposed to add, is omitted as superfluous

Orientalists

Biographical Notes

(C P Brown, in this book, had referred to as many as about 55 authors, poets—European, Asian, Indian and Telugu—among whom, only the European orientalists are here listed out providing with short biographical notes I should have done the same for others as well, but for the fact that the printing had to be rushed through ed)

BOPP, FRANZ (1791–1867)

German philologist, founder of science of comparative philology Carried on researches, especially in Sanskrit mss, at Paris and London (1812) Professor at Berlin (1821–64) Author of a Sanskrit grammar (1829–32) and glossary (1830), a comparative grammar of Indo-European languages (1833–52), and of studies on the Celtic, Caucasian, Malayo-Polynesian, Albanian and other languages

CAMPBELL, A D (?–1857)

Came to Madras in 1807 as writer Assistant till 1812 Secretary to the Fort St George College Board in 1812, and an important member of the College Board till 1842 Printed Teloogoo Grammar in 1816 Deputy Secretary 1817 and Secretary of the Revenue Board 1820 Printed Dictionary of the Teloogoo language 1821 Collector of Bellary 1824 Got a press for the Bellary Mission Took a prominent part in improving education in the Madras presidency Collector of Tanjore 1828 Telugu and Persian translator to the Government

CLARKE, RICHARD (?–1848)

Not much is known of him Entered the Madras Civil Service as Assistant under the Collector of Customs at Madras 1807 Proceeded to England on private affairs October 1808 Returned to Madras 1813 Asst to the Secretary to Government and to Revenue and Judicial dept. September 1813 Secretary to the Police Committee, Register of Chingleput 1814 Junior Deputy Register of Sudder & Foujdarry Adawlut, Tamil Translator to Govt 1815 Acting Register of Sudder and Foujdarry Adawlut 1819 Secretary to the Board of Revenue 1820 Third Member of Board of Revenue 1824 He must have served on the Madras Fort St George College Board in its early days and supervised the vernacular publications done at the college Press At Home on absentee allowance 1826 May Retired on the civil service annuity fund 1828 January Died 1848 August 3

COLEBROOKE, HENRY THOMAS (1765–1837)

Came to India in 1782 3 as a writer in Madras In his early years, as Assistant Collector in Thirhut and Purnea, took keenly to sport First literary work on the Agriculture and Commerce of Bengal, in which he opposed the monopoly policy of the East India Company First disliked Oriental literature, but feeling compelled, in the exercise of his duties, learnt law through Sanskrit language Published a translation of a Digest of Hindu Law, 1791, in which his appointment in 1795 to Mirzapur, near Benares, facilitated his Sanskrit studies Wrote in the Asiatic Researches, his first paper, in 1794, being "On the Duties of a Faithful Hindu Widow" (in this essay he demonstrated from textual sources that the voluntary immolation of widows was a departure from

the authentic tradition this was two decades before Rammohan Roy's tract on 'Sati'), also, on the "Origin of Caste" Appointed in 1801 to be a Judge of the Sadr Diwani Adalat, and four years later became the Head of that Court Professor of Hindu Law and Sanskrit at the College of Fort William, Calcutta Member of the Supreme Council from 1807 to 1812 Member of the Board of Revenue, till the close of 1814 President of the Asiatic Society of Bengal from 1807 to 1814 when he left India Became Director of the Royal Asiatic Society, which he helped to found in 1823 Became totally blind His literary and scientific labours were immense A great mathematician, a zealous astronomer and profound Sanskrit scholar, his writings always commanded the highest attention He has been described as 'facile princeps' among Sanskrit scholars Wrote also on the Vedas, on Sanskrit grammar, and a lexicon, on the Sect of Jains, on Indian Jurisprudence and Roman law, besides other papers on Hindu Law, philosophy and customs, Indian algebra, on astronomy, the height of the Himalayas, botany, geology, comparative philology, etc He gave, in 1818, his valuable collection of Sanskrit MSS to E I Co's Library

DEV, RADHAKANTA (1784-1867)

He has been pictured as "Raja Rammohan Roy's conservative adversary who dedicated his life to the preservation of traditional India Rammohan Roy was far more traditional than he was generally acknowledged to be, whereas Radhakanta Dev was much more liberal than he was posthumously given credit by his critics for being" Great grandson of Munshi, afterwards Maharaja, Naba Krishna Dev, Persian Secretary and Diwan to Lord Clive Received his English education at Cumming's Calcutta Academy Studied Sanskrit, Arabic, Persian and Bengali The first modern Hindu to advocate home female education, zealously established native schools Compiled in 36 years a comprehensive Sanskrit dictionary, which was acknowledged by learned European Societies, and by Queen Victoria with a medal In religion he was rigidly conservative and strictly orthodox, while devoted to the cause of education Director of the Hindu College Secretary of the School Book Society, established in 1818 Prominently connected with the Government Sanskrit College, and the Bengal Asiatic Society Honorary Magistrate and Justice of the Peace for Calcutta in 1855 President of the British Indian Association from 1851 until his death Raja Bahadur on July 10, 1837, and K C S I in 1866 was an active supporter of all public movements His 'Bangla Siksha Grantha' (A Bengali Spelling Book 1821) was in reality a small encyclopedia for student use Collaborated with J D Pearson in bringing out the first edition of 'Nitikatha' (Moral Tales) which drew on both Christian and Hindu traditions In 1822, he collaborated with a pundit friend and brought out 'Stri-Sikhar bidya' (Female Education) 'Jyotibidya', a popular text book on astronomy attributed to William Yates, was considered to have been written atleast in part by Dev

DUBOIS, ABBE J A , (1765-1848)

In 1792 escaped from the massacres of the French Revolution, leaving France for mission work under the Mission Etrangeres Was first attached to the Pondicherry mission After the fall of Seringapatam, 1799, he was invited to visit it, to reconvert the forced perverts to Islam He was 31 years in India, living entirely among the people, chiefly in Mysore, where he established, at Sathalli, an agricultural, settlement of reconverted Christians His 'Description of the Character, Manners and Customs of the people of India, and of their Institutions, Religious and Civil' was stated to be "the most correct, comprehensive and minute account extant in any European language of the Hindus of South India The Madras Government bought the MSS from him in 1806 for 2,000 pagodas This was translated in London in 1816, and was for long the only published edition Meanwhile, in 1815, the Abbe had revised and amplified his work, but this was not published until 1897 On returning to France in June, 1823, with a pension from the East India Company, he published 'Letters on the State of Christianity in India', containing his conviction that the conversion of the Hindus was impossible Became a Director, and from 1836 to 1839, Superior of the Missions Etrangeres at Paris This work 'Letters on Christianity in India' (1823), provoked ample controversy Rev James Hough gave a reply which was published in London (1824) Henry Townley gave another which was also published in the same year Recently, a French scholar, Sylvia Murr, interestingly enough, has uncovered the 'question of authenticity and spurious authorship or plagiarising by Dubois'

GALDWIN, FRANCIS (?-1813)

Was in the Bangal Army Encouraged by Warren Hastings in his studies in Oriental literature, In 1775, distinguished himself by writing an 'English—Persian Vocabulary' in which he analyzed the influence of Arabic on Persian and Persian on Hindustani His Persian—Arabic—Sanskrit Dictionary came out in 1784 Translated a portion of Abul Fzal's Ain-i-Adbari, 1783-6 Member of the Asiatic Society of Bengal Published a History of Hindustan, 1788, and a number of translations of Persian writers, including the Gulistan, and Persian—Hindustani-English dictionary, 1809 Was first Professor of Persian at the College of Fort William, 1801 Collector of Customs at Patna, 1802 Commissary resident at Patna, 1808

GILCHRIST, JOHN BORTHWICK (1759-1841)

Came to Calcutta in the E I Co 's medical service in 1794 Was the first to reduce to a system the language, then unsettled, called Hindustani Drawing huge subsidies from the government, he published a Hindustani dictionary and grammar, and popularized its study Translated Aesop's Fables and Gulistan He was also well versed in Sanskrit and Persian Wellesley made him Principal of the College of Fort William, Calcutta in 1800 Supervised the preparation of works

in Hindi and Urdu by native scholars, and himself wrote chiefly on those languages Left India in 1804 Acted as Oriental Professor at Haileybury, Feb to May, 1806 Retired in 1809 Taught privately in Oriental languages, 1816-8 Professor of Hindustani at the Oriental Institution, 1818-26 His method of obtaining remuneration for his teaching, by the sale of his works, was irregular, and turned to abusing his employers

JONES, SIR WILLIAM (1746-1794)

When he was scholar at University College, Oxford, 1764, began his studies in Oriental and other languages Became tutor to young Lord Althorp Translated life of Nadir Shah from Persian into French, 1770 Wrote a Persian Grammar, 1771, translations of Poems, and six books of commentaries on Asiatic Poetry Published an Essay on the Law of Bailments, 1781 Unsuccessful candidate for the Arabic Professorship at Oxford Published a translation of the Arabic Meallakat Came to India in 1783, appointed as Judge of the Supreme Court at Calcutta, 1783 Founded the Asiatic Society of Bengal in 1784 and was its President till his death Contributed several papers to the first four volumes of the Asiatic Researches, translated the ordinances of the Hindu lawgiver, Manu, the Sakuntala of Kalidasa, the Gitagobinda of Jayadeva, the Hitopadesa, and some works on Muhammadan law His remarkable rediscovery of linguistic links between Indo Europeans was a landmark As a Universalist he sought to explain cultural unity through common origins Studied every department of Oriental learning and literature, and advanced them all Aimed at making Eastern learning known to the West Was intimate with Warren Hastings and his successors, and had their support His scholarship was of world-wide renown, "and his memory is dearly cherished by all Oriental scholars "

SCHLEGEL, AUGUST WILHELM VON (1767-1845)

Born at Hanover Professor at the University, Jena, 1798-1800 Resident for some years in Berlin In 1804, became tutor to Madame de Stael's children, lived for many years in her family, and accompanied her on her travels in different countries during her exile In Sweden was secretary to Bernadotte, 1813 Assumed the title "von Schlegel" In 1816-7, while in Paris, he threw himself eagerly into the study of Eastern languages, and soon became famous as a Sanskrit scholar settled at Bonn, 1818 Appointed there as Professor of Literature and the History of Art at the University Among other works, he published the Indische Bibliothek, 1820-30, critical editions of Bhagavad Gita, 1823 Ramayana and Hitopadesa in 1829, and Reflesions sur Vitude deslangues asiatiques, 1832

SCOTT, JONATHAN (1754-1829)

Came to India in 1772 Captain, 1778 Persian Secretary to Warren Hastings Helped to found the Asiatic Society of Bengal, 1784 Returned

to England, 1785, published translations of various Oriental works, including Ferishta's History of the Dekkan, with a History of Bengal from the Accession of Aliverdi Khan to the year 1780, and an edition, with introduction and additions, of the Arabian Nights, from the French of M Galland, 1811 Professor of Oriental Languages at Haileybury

WARD, REV, WILLIAM (1769–1823)

Apprenticed to a printer Edited the Derby Mercury, the Staffered Advertiser and the Hull Advertiser Came to India in 1799, with Joshua Marshman by the Baptist Missionary Committee Reached Serampur, the Danish settlement, jointed there by W Carey and established the Serampur Mission Besides preaching, superintended the printing press and set the type of the Bengali translation of the New Testament, and printed translations of the Scriptures in more than 20 languages The press was burnt in 1812, but re-established Travelled widely in Europe and America, 1819–21, collecting money for the Mission College at Serampur Wrote on the History, Literature, and Mythology of the Hindus, 1811, and a Memoir of Krishna-Pal, the first Hindu convert in Bengal, 1823

WILKINS, SIR CHARLES (1749 or 1750–1836).

Came to Bengal in 1770 The first Englishman (though not first European) to acquire a thorough knowledge of Sanskrit, published a grammar of it in 1779 Translated the Bhagavadgita, under Warren Hastings' patronage, in 1785 Deciphered Sanskrit inscriptions Prepared the first Bengali and Persian types, set up a printing-Press for Oriental languages Helped Sir W Jones to found the Asiatic Society of Bengal, 1784 Established the Asiatic Researches, returned to England in 1786 Published translations of the Hitopadesa, or Fables of Pilpai, and of Sakuntala, in 1800 was made Custodian of the Oriental MSS received from Seringapatam First Librarian of the India House Library In 1806, appointed visitor of Haileybury and Addiscombe in the Oriental Department In 1808, produced another Sanskrit grammar Edited, in 1806, Richardson's Persian and Arabic Dictionary, and wrote many valuable papers upon Indian subjects Oxford made him a D C L The Royal Society of Literature gave him their medal as "Princeps Literatuare Sanskriticae" Gained distinction as Sanskrit scholar "who gave to Asia typographic art"

WILSON, HORAGE HAYMAN (1786–1860)

Arrived in Calcutta in 1808 in the medical service of the E I Co Was attached to the Mint at Calcutta, for his knowledge of chemistry and assay Was Secretary to the Asiatic Society of Bengal, 1811–33, with short intervals Studied Sanskrit steadily and translated the Meghaduta of Kalidasa in 1813 Was appointed Assaymaster of the Calcutta Mint in 1816, and held the appointment until he left India in 1832 Published the Theatre of the Hindus, and Sanskrit-English dictionary (two editions)

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besides contributing to Asiatic Researches, the journals of the Asiatics, Medical, and Physical Societies Wrote an Historical Account of the Burmese War Catalogued Col Colin Mackenzie's MSS in 1828 Was Secretary to the Committee of Public Instruction, introducing the study of European Science and English Literature into native education Became Boden Professor of Sanskrit at Oxford in 1833 Librarian of the India House in 1836 Examiner at Haileybury, and Director of the Royal Asiatic Society from 1837 till his death He continued his labours on Indian subjects, publishing the Vishnu Purana, Lectures on the Religious and Philosophical Systems of the Hindus, 1840, a Sanskrit grammar the Ariana Antiqua, a new edition of Mill's History of British India, a translation of the Rig-Veda, a Glossary of Indian Terms, and an edition of Macnaghten's Hindu Law The greatest Sanskrit scholar of his time, combining a variety of attainments as general linguist, historian, chemist, accountant, numismatist, actor and musician

YATES, REV WILLIAM (1792–1845)

Came to India in 1815 under the Baptist Missionary Society Joined W Carey at Serampur Left him on 1817, and established the Calcutta Missionary Union Wrote a number of educational works, in Bengali, Hindustani, Hindi, Sanskrit and Arabic Pastor of the English Church, Circular Road, Calcutta, 1829–39 Translated the Bible into Bengali, portions of it into Sanskrit, the Psalms into Bengali and into Sanskrit metre Studied the Classics, Hebrew, Chinese Published Grammar of the Sanskrit language, also Sanskrit and Hindustani dictionaries, an edition of the Sanskrit Nalodaya, and Essays in reply to Rammohan Roy Yates's 'Padarth-bidyasar' or 'The Essence of Natural Science' was published in 1824 and was popular for decades as a textbook because of its narrative style and of the lessons framed in the form of a pleasant dialogue (See also Radhakrishna Dev)

ENGLISH INDEX

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